The Treatise Committee for Yoon Soo Cho

certifies that this is the approved version of the following treatise:

The Spanish Guitar Influence on the Piano Music

of Isaac Albéniz and Enrique Granados:

A Detailed Study of “Granada” and “Asturias” of *Suite Española* by Albéniz and

“Andaluza” and “Danza Triste” of *Doce Danzas Españolas* by Granados

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by

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Treatise

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To my father, Tae-Hyung Cho

To my mother, Kyung-Ja Kim

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When I first started this research as a paper, I never realized that I could learn so many things in this long process. What I learned most from this process is that there are many different ways of developing one's idea. As mathematicians realize their ideas through numbers, symbols, and signs, composers realize their inspiration through the notes on the score. Performers realize the abstract notes through their performance. Musicologists realize the most abstract art through their words. Through the process of this treatise, I learned how to realize my understanding of music through words not through performance, which is my

usual approach. This process of searching for more logical ways to realize my understanding of music also led me to new insights. Thus I want to thank Dr. Baltzer again for giving me this great opportunity.

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This treatise explores the rise of Spanish musical nationalism in the late nineteenth-century piano works of Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916). Especially characteristic of Spanish nationalism is the use of the Spanish guitar idiom in works for piano. Guitar techniques are most apparent in Albéniz's *Suite Española* (1886-1896) and Granados's *Doce Danzas Españolas* (1888-1890).

Chapter I discusses a brief history of Spanish piano music, the history of flamenco and flamenco guitar, and Spanish musical nationalism for a better understanding of Spanish music reflecting the country Spain, which was built on

African-Moorish-Hebrew cultures and which survived these diverse cultures' coexistence and conflict.

Chapter II includes Albéniz's biographical background in relation to his musical path and the compositional background of his *Suite Española*. Among the eight pieces of *Suite Española,* "Granada (Serenata)" and "Asturias (Leyenda)" are discussed in detail. The analysis of formal structure (simple three-part form of ABA, which reflects instrumental-vocal-instrumental sections) is provided with diagrams and musical examples. An analysis of harmonic and textural devices (Phrygian mode and guitar writing) is also provided. The technical devices of the guitar used in those pieces are wide spacing between the two hands, singing-like melodic lines in narrow range, short melodic motives and phrases, repetition of one note, especially on the open strings of the guitar (E-A-D-G-B-E), repeated bass figures, and broken or arpeggiated chords, which reproduces the guitar sound of *rasgueado* or just simple arpeggiation according to its context.

Chapter III discusses Granados's biographical background in relation to his musical path and the compositional background of his *Doce Danzas Españolas*. Among the twelve pieces of *Doce Danzas Españolas,* "Andaluza" and "Danza Triste" are discussed in detail. As in Chapter II, items for analysis include formal structure and harmonic and textural devices. Since Granados's music is based on the development of melody and its modulation, an analysis of the changes of the constantly-recurring melodies within the whole context is offered. A summary conclusion follows the chapter on Granados.

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INTRODUCTION

Spanish piano music does not have a history of a continuous tradition. The great keyboard music tradition of Spanish composers such as Antonio de Cabezón in the sixteenth century and José Jiménez, Pablo Bruna, and Juan Cabanilles in the seventeenth century did not continue after the invention of the piano in the eighteenth century. Instead, the Italian Domenico Scarlatti, who lived most of his productive life as a musician in Spain, was a big influence on later Spanish composers, though there was a gap between Scarlatti and those composers who initiated the modern musical Renaissance in Spain, such as Isaac Albéniz (1860-1909), Enrique Granados (1867-1916), and Manuel de Falla (1876-1946).

Albéniz and Granados were among the pioneers of Spanish musical nationalism in the late nineteenth century. Following the principle of their teacher, Felipe Pedrell (1841-1922), a renowned musicologist and composer, Albéniz and Granados began to use Spanish materials in their music. This is the time when the rebirth of Spanish music began, following the long invasive influence of Italian musical culture during the eighteenth and the first half of the nineteenth centuries. Instead of the virtuosic salon style of music, the Spanish nationalist composers began to compose in Spanish style utilizing Spanish folk songs/dances and Spanish guitar idioms.

Albéniz and Granados were inspired especially by the Spanish guitar, the most expressive Spanish instrument not only for accompanying Spanish folk

songs and dances but also for solo performance. Once they started to compose in Spanish style, they never stopped using Spanish materials; however, compositions from their nationalistic period, such as Albéniz's *Suite Española* (1886-1892) and Granados's *Doce Danzas Españolas* (1888-1890), show more clearly their use of Spanish guitar idiom.

The guitar effects in these works were not just an imitation of the guitar. The sound of the Spanish guitar on the piano was extended beyond the actual sound of the guitar, challenging many guitarists to transcribe these piano works for the guitar. That is why the *Suite Española* by Albéniz and the *Doce Danzas Españolas* by Granados have been the most popular in the guitar repertoire.

Technical devices of the Spanish guitar used in these piano works include repeated bass figures, short melodic motives and phrases, incessant repetitions of one note, especially a note on the open strings of the guitar, and broken or arpeggiated chords, which would be played on the guitar with either the simple arpeggiation or the most representative Spanish guitar technique of *rasgueado*[1] according to its context.

Before the close examination of these features in the compositions of Albéniz and Granados, brief discussions of the history of Spanish piano music, the Spanish guitar, and Spanish nationalism in music have been provided in Chapter I for better understanding of the nationalistic compositions of Albéniz and Granados.

In the general history of Spanish piano music, the relation and interactions among sixteenth- and seventeenth-century organ music, eighteenth-century

[1] See p. 10.

harpsichord music represented by Domenico Scarlatti (1685-1757), the noted Italian cembalist who lived most of his productive life in Spain, the invasion of Italian opera in the eighteenth and nineteenth centuries, and the Spanish musical renaissance in the late nineteenth and early twentieth centuries are discussed.

The section on the influence of the guitar provides a brief history of the Spanish guitar, starting with its origin from the Latin guitar (*guitarra latina*) via *vihuela* to the modern Spanish guitar. The important role of the guitar in the Spanish musical world, its position as an important source for Spanish piano music, and its technique are also examined.

The history of flamenco and the flamenco guitar is also included in Chapter I. Flamenco originated in Andalusia, in southern Spain. It can be said to represent the music of Spain since it was the product of the mixture of African-Moorish-Hebrew cultures. Whether they coexisted or conflicted with one another, these cultures explicitly show the diverse cultural background of Spain. *Cante hondo*, a subcategory of cante flamenco, which has been an important source to Spanish nationalistic composers, is examined for its rhythm, format, scale, and flavor. This information will help in understanding of the nationalistic works of both Albéniz and Granados. In particular, Albéniz's music shows his great attraction to and affection for flamenco and Andalusia, which must have been a source of inspiration of his "Granada (Serenata)" of *Suite Española* and other works.

A detailed explanation of some guitar techniques, such as *rasgueado*, and the key and rhythm of the flamenco guitar are provided to show the transfer of

these techniques to the piano works of Albéniz and Granados. During the research for this treatise, the author found mistakes in some scholarly works in distinguishing *rasgueado* effect in piano works from just simple arpeggiation of chords. In guitar technique, arpeggiation is just a simple downstroke or upstroke with the index finger, producing a totally different sound color from that of *rasgueado*. Playing the notes of chords one after the other in the piano works of Albéniz and Granados must have two different characters according to the context, since they are obviously imitating the two different techniques of the Spanish guitar.

The section about Spanish nationalism in music will help to explain the cultural atmosphere of the Spanish musical renaissance and the circumstances that caused Albéniz and Granados to change the compositional styles of their early periods to the nationalistic style.

Use of the guitar idiom in the late nineteenth and early twentieth centuries in other works besides Albéniz's *Suite Española* and Granados's *Doce Danzas Españolas* is discussed briefly in the final section of Chapter I as an introduction to the later detailed examples of the use of the guitar techniques in the piano works.

Chapter II discusses Albéniz and his *Suite Española*, with a detailed examination of "Granada (Serenata)" and "Asturias (Leyenda)." The brief biography of Albéniz is followed by the history of each piece of *Suite Española*. Since *Suite Española* is a patchwork resulting from assembling different pieces from other collections, it is useful to know each piece's origin. For the selected

pieces of *Suite Española*, “Granada (Serenata)” and “Asturias (Leyenda),” a formal analysis and detailed study are provided.

Chapter III discusses for Granados and his *Doce Danzas Españolas*, with a detailed study of No. 5 “Andaluza” and No. 10 “Danza Triste,” following the same process as that of Chapter II. Due to the close relationship between the musical context and the Spanish guitar flavor in the selected pieces of both Albéniz and Granados, their use of guitar techniques and other Spanish flavors is discussed within the process of analyzing those pieces.

CHAPTER I

General History of Spanish Piano Music

Linton Powell says that Spanish piano music does not have a history of a solid, steadily progressive tradition.[2] Even though Spain produced great organ music by composers Antonio de Cabezón (1510-1566) in the sixteenth century and José Jiménez (1601-1672), Pablo Bruna (1611-1679), and Juan Cabanilles (1644-1712) in the seventeenth century, its tradition of organ music did not transfer to the piano in the eighteenth century. This was partly because the organ was more accessible even after the piano began to be in use in Spain as early as the 1740s.[3] According to John Gillespie, eighteenth-century Spanish piano music lacks originality in comparison with that of the English, French, and Italian keyboard schools.[4] He points out that manuscripts for the secular keyboard repertoire during the first part of the eighteenth century in Spain contain exceedingly simple minuets, which must have been intended for dancing, and other dance forms with simple construction.[5] Linton Powell also states that during this time there was no harpsichord music printed in Spain.[6] In this barren tradition the Spanish harpsichord school was established upon the following three sources:

[2] Linton E. Powell, *A History of Spanish Piano Music* (Bloomington: Indiana University Press, 1980), 1.
[3] Ibid. Since the majority of the Spanish keyboard composers of this time were organists/priests, the organ was more available than the piano.
[4] John Gillespie, *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano* (Belmont, California: Wadsworth Publishing Company, Inc., 1965), 109.
[5] Ibid., 110.
[6] Powell, 3.

Domenico Scarlatti, the technical devices of the guitar, and Spanish secular music.[7]

Domenico Scarlatti (1685-1757), the noted Italian cembalist who lived most of his productive life as a musician in Spain, is the one who should be mentioned in the first chapter of any history of Spanish piano music. It could be said that there are few later Spanish keyboard composers who were not influenced by Scarlatti.[8] Scarlatti provided the framework of the one-movement, binary sonata. He drew extensively upon folk songs and dances, urban popular music, and the exuberant Spanish rhythms during his most productive years.[9] His employment of the Phrygian sound (using the descending tetrachord of A-G-F-E, or in Moorish version: A-G#-F-E) of Andalusian folk music can be found in many of his sonatas. And the influence of the *saeta* (an Andalusian folk song for Lent or the Feast of the Nativity),[10] which was accompanied by a drum beating the rhythmic pattern  , is also evident. The strumming of the guitar was what Scarlatti wanted to suggest in his sonatas either by rapid repeated chords, often with a dissonant percussive *acciaccatura*, or by a swiftly repeated bass figuration.[11]

After Scarlatti, many Spanish keyboard composers followed him, writing in the style of Scarlatti's keyboard sonatas during the eighteenth century. But during the first half of the nineteenth century, the trend gradually turned toward writing salon pieces and fantasies based on operatic themes, and only a few

[7] Gillespie, 111.
[8] Powell, 3.
[9] Gillespie, 111.
[10] Powell, 186.
[11] Ibid., 7.

composers continued to write light sonatas. Spanish composers' travel to Paris for musical training was another trend that began about this time. The virtuosic salon music of this period reflects the atmosphere of nineteenth-century Spanish piano music influenced by Italian opera since Farinelli's arrival in Spain in 1737.[12]

During the late nineteenth and the early twentieth centuries, Spain enjoyed a keyboard renaissance, its golden age of piano music with those true Spanish composers such as Isaac Albéniz, Enrique Granados, and Manuel de Falla. They were the most successful Spanish composers to convey, through their music, the flavor of Spain, the country which has the most variable folk songs and dances. They instigated a rebirth of nationalism, though this was later rejected after the Second World War because of the new trend of composing in a more international style of serial and post-serial music.[13]

Spanish folk songs/dances and the guitar are indispensable elements in speaking of Spanish music. Their influence existed in the Spanish harpsichord school established by Scarlatti. Since the eighteenth century, this colorful Spanish material has been the basis for many keyboard works, including Antonio Soler's *Fandango*,[14] Albéniz's *Suite Española* and *Iberia*, Granados' *Spanish Dances* and *Goyescas*, and de Falla's *Four Spanish Pieces* and *Fantasía Bætica*. These composers have placed more importance on the "suggestive quality of a melody (*evocación*)" and alluring native dance rhythms than on the manipulation of

[12] Ibid., 89. Farinelli (1705-1782) was a famous Italian *castrato* singer, who served in the Spanish court from 1737 to 1759 when King Ferdinand VI died.
[13] Ibid., 176-177.
[14] Federick Marvin, "Soler (Ramos), Antonio (Francisco Javier José)," *Grove Music Online* (Accessed 20 December 2005) at http://grovemusic.com.content.lib.utexas.edu:2048. Antonio Soler (1729-1783) was a Catalan composer and organist. Soler is best known for his extensive output of keyboard works, mainly sonatas.

material.[15] The Spanish guitar, as an instrument accompanying Spanish songs and dances as well as a solo instrument, also played a vital role in Spanish piano music. Guitar techniques are prominent in Spanish harpsichord and piano works of the eighteenth and nineteenth centuries: repeated bass figures, broken or arpeggiated chords, short melodic motives and phrases, and incessant repetitions of one note.

The Influence of the Guitar

The guitar was already a popular instrument in eighteenth-century Spain,[16] and its spirit and effects were important sources for Spanish piano music and its technique.[17] Earlier, there were the Latin guitar (or *guitarra latina*) and the Moorish guitar (or *guitarra morisca*) in medieval Spain. While the Moorish guitar, which had the rounded shape of the lute,[18] lost its popularity in Spain after expulsion of the Moors, the Latin guitar gave rise to the modern Spanish guitar.[19]

Later, there existed the *vihuela*, a form of guitar popular in the sixteenth century.[20] The name *vihuela* or *vihuela de mano*, which means "fiddle played by hand," was originally applied to any stringed instrument with a neck, but, as the

[15] Ibid., 146.
[16] Mary Neal Hamilton, *Music in Eighteenth Century Spain* (New York: Da Capo Press, 1971), 146.
[17] Powell, 147.
[18] The Moors introduced the lute to Spain but it was never as popular in Spain as it was in the rest of Europe. In Spain, the guitar won its popularity over the lute because it was both cheaper to make and handier to play than the delicate and costly lute.
[19] John Armstrong Crow, *Spain: The Root and the Flower* (Berkeley, Los Angeles, London: University of California Press, 1985), 222.
[20] Hamilton, 146.

guitar became the most popular one in Spain, the guitar was often referred to by this name alone.[21] People played the *vihuela* to accompany songs and dances as well as a solo instrument.[22]

The guitar, which was used in the theater during the seventeenth and the eighteenth centuries, began to disappear as small orchestras took its place after 1750. The guitar was used only in the homes of the lowly[23] or barbers until the late eighteenth century, when it became again in fashion partly because of the rise of *fandangos* and *boleros*[24] in Spanish society of all classes. The ferocious thrumming of the repeated chords on the guitar and those Spanish dances were so inseparable that the one enhanced the popularity of the other.[25]

Rasgueado and *punteado* are two basic guitar techniques in playing the Spanish guitar. *Rasgueado* refers to repeated strummed chords, producing an internal pedal point, while *punteado* refers to the notes played in succession.[26] *Punteado* is a very traditional method, picking or plucking one string at a time to produce a melody or a succession of separate notes in a scale or running passage.[27] *Rasgueado* is the Spanish term referring to the hitting of the strings of the guitar with all four fingers of the right hand except the thumb, either in an upwards or a downwards direction. This technique was known in the sixteenth century and began to be used by every major composer for the guitar in the

[21] Crow, 222.
[22] Hamilton, 146.
[23] Hamilton says that even the instruction books at that period were intended for the unlettered people.
[24] Ibid., 150. Among the Spanish folk dances, the *fandango*, *bolero*, *jota*, and *seguidilla* are the dances especially associated with the guitar.
[25] Ibid., 146-153.
[26] Powell, 147.
[27] Hamilton, 149-150.

seventeenth century, gaining its lasting popularity in the second half of the seventeenth century. One of the reasons why *rasgueado* gained popularity among the major guitar composers in the seventeenth century is that it was more suitable to the character of the Spanish guitar. In the first third of the seventeenth century, *punteado* technique was considered the province of the lute player, the guitar being more suited to *rasgueado* performance. And playing with diminutions, legatos, or dissonances was thought to be more suited to the playing of the lute than to the Spanish guitar.[28]

Pulgado[29] is another guitar technique of plucking strings using only a thumb, which produces a very strong and accented sound. This technique was used by many flamenco guitarists.[30] The natural tuning of the open strings of the guitar (E-A-D-G-B-E), which was used as harmonies in quartal structures, also influenced Spanish keyboard music.[31]

The History of Flamenco and the Flamenco Guitar

Flamenco originated in one region of Spain in the south--Andalusia.[32] Andalusia is the region where the Moorish tradition is the strongest. The name Andalusia was from the Moors' calling it *Al-Andalus,* meaning "land of the

[28] Sylvia Murphy, "Seventeenth-Century Guitar Music: Notes on *Rasgueado* Performance," *Galpin Society Journal*, no. 26 (1968), 24-31.
[29] *Pulga* means thumb in Spanish.
[30] Powell, 152.
[31] Ibid., 147.
[32] Paco Peña, "Flamenco Guitar," in *The Guitar: A Guide for Students and Teachers*, compiled and edited by Michael Stimpson (Oxford, New York: Oxford University Press, 1988), 211.

Vandals."[33] Granada, Córdoba and Seville[34] are its most famous cities. Andalusia is famous for its songs, which differ from those of other regions of Spain. They were the product of the mixture of African,[35] Moorish,[36] and Hebrew[37] cultures. These laments of love, sadness, and passion were called *Cante hondo* (originally *Cante jondo*) or "deep song,"[38] which began to be the general name of the songs of Andalusia.[39]

Flamenco is the generic term of *cante* (song), *baile*[40] (dance), and *toque* (solo guitar music) of Andalusia.[41] A "Flamenco" could be a person playing the guitar, singing, or dancing in flamenco.[42] Especially the flamenco guitar is now more familiar as flamenco than the flamenco singing and dancing, and it is now recognized as representing "Spanish" sound. That is one of the reasons why Spanish music has been the most popular in guitar literature, not only in original Spanish guitar music but also in transcribed music.

Flamenco is thought to have emerged in the eighteenth century as a

[33] Crow, 20. In 409 A.D. three different Germanic tribes, the Suevi, the Vandals, and the Alani came into the peninsula. Among the three, the Vandals overran the entire country and gradually settled mostly in southern Spain, hence the name Andalusia (Vandalusia, or Land of the Vandals).
[34] They were three main centers of Arab civilization in Spain. The Arab dominion was approximately from 756 to 1010 in Córdoba, from 1010 to 1248 in Seville, and from 1248 to 1492 in Granada.
[35] The Iberians, who were African stock, began to arrive in Spain from northern Africa around 3000 B. C. These desert-dwelling Iberian inhabitants were so impressed even with a mere creek that they gave Spain the name *Iber*, meaning "river," as a land of great rivers.
[36] Moorish rule in Spain lasted from 711 to 1492.
[37] The Jews began to pour into Spain since the reign of Hadrian (117 A. D.-138 A. D.) and made Spain their new homeland until they were expelled in 1492.
[38] Besides *cante hondo*, Flamenco is also known as *cante andaluz* and *cante Gitano* or *cañi* (Gypsy song).
[39] Peña, 21.
[40] Walter Starkie, *Spain: A Musician's Journey through Time and Space*, vol. 1 (Geneva: Edisli, 1958), 121. *Baile* is a dance allowing freer gestures of the arms and feet at the same time, always accompanied by words or singing, while *danza* is a dance with measured and grave movements in which the arms are not used but the feet only.
[41] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Flamenco," by Israel J. Katz.
[42] Juan D. Grecos, *The Flamenco Guitar* (New York: Sam Fox Publishing Company, Inc., 1973), 4.

distinct type of music, but its origin could be traced back to the people of Baetica (Andalusia), who were renowned for their singing and dancing, during the time of the Roman Empire.[43] And later the Islamic style was absorbed into the music of Andalusia. With the arrival of tribes of nomadic gypsies[44] in Spain and Andalusia during the fifteenth century, their music became a vital ingredient for the creation of flamenco, for which reason it is often stated that flamenco is gypsy music.[45] Some scholars believe that the gypsies brought the flamenco style from North India, where a strong resemblance could be found in the singing of rāgas as well as in the dance.[46] But obviously gypsies were not the creators of flamenco, since the Roman writers mentioned flamenco long before the gypsies reached Spain.[47] Even though they were not its sole creators, it is clear that the gypsies played an important role in the development and propagation of flamenco. And that is why cante flamenco now came to designate the 'gypsified' form of *cante hondo*.[48]

Actually *cante hondo* is a sub-category of cante flamenco. As mentioned above, *cante hondo* began to take shape from the time of the gypsies' arrival in southern Spain during the latter half of the fifteenth century to the latter decades of the eighteenth century, when they combined their musical tradition with the native Andalusian folk music. The different song types of *cante hondo* are *soleá*,

[43] Following the arrival of the Greeks around 600 B.C. and the Carthaginians around 300 B.C., the Romans arrived in Spain a century later and ruled Spain for six centuries. The Romans adopted the Carthaginian name of the country (*Ispania* from *Sphan* meaning "rabbit") and called it *Hispania*, which became the present-day Spanish name for the country, *España*.
[44] Gypsies can be traced back to the inhabitants of India, who fled from the invasion by the renowned oriental conqueror Timur. Many of them reached Egypt and entered Europe. Thus the Europeans began to call them by the name "gypsy," which meant Egyptian.
[45] Peña, 212.
[46] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Flamenco," by Israel J. Katz.
[47] Crow, 21.
[48] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Cante hondo," by J. B. Trend and Israel J. Katz.

saeta, *polo*, *syguiria*, *caña*, and many more. Since *hondo* means a deep or profound feeling, with which the singers express their emotion emphasizing the tragic side of life, *cante hondo* refers to this kind of vocal timbre, not the form. It usually starts with an introduction played by the *tacaores* (guitarists), which establishes the mood for a particular song. There is an important contrast between the guitar part and the singer's part. The singer's part has much more freedom in the metric and tonal aspect.[49]

While the gypsy's involvement in the formation of flamenco has been mentioned, the importance of other influences cannot be ignored. Besides the influence of gypsy music on the development of flamenco, Byzantine chant, the Moorish flavor which came through the Moslem invasion and occupation, and the Hebraic influence all helped in the formation of this Spanish sound.[50]

The scales used for flamenco are the medieval Phrygian,[51] a modified scale of the Arab *maqām Hijāzī*, and a bimodal configuration alternating between major and minor 2nds and 3rds. The melodies of flamenco are usually diatonic with occasional leaps of 3rds and 4ths. And its common cadence is the Phrygian cadence. Inflections in the form of ascending or descending appoggiaturas are used to accentuate certain notes. Such microtonal inflections in singing are famous in *cante hondo*. In meter, flamenco music may be in binary, ternary, or combinations of both. Those combinations could occur when the vocalist sings in binary meter and the accompaniment is in ternary meter, which produces

[49] Ibid.
[50] Olga Llano Kuehl, "The Piano Music of Spain: Its Flavor and Interpretation," *Clavier* 15 (October 1976), 17.
[51] See Chapter II, Example 26 (p. 82).

polyrhythmic passages. *Taconeo* (heel-stamping), *palmas sordas* (hand-clapping) and *pitos* (finger-snapping) provide additional cross-rhythms. Pure parlando-rubato singing is exercised without guitar accompaniment (*palo seco*).[52]

The guitar was widely played in Andalusia throughout all the early period in the history of flamenco.[53] It was not merely an accompaniment of flamenco singing and dancing but formed an integral part of flamenco. The unique character of the flamenco guitar's ability to combine percussive, rhythmic elements with a softer, lyrical line was an indispensable element in the haunting, mysterious sound of flamenco.[54]

Flamenco vs. Classical Guitars

Both the flamenco and classical guitars have six strings, which are made of nylon, and they are tuned exactly the same way.[55] The difference between the two instruments lies in their tone. While the classical guitar produces a round, mellow tone, which gives the instrument more of a bass quality, the flamenco guitar has a brilliant, almost metallic piercing sound, which gives the instrument a more treble quality. The classical guitar has a dark brown color, while the flamenco guitar has a light color ranging from a pale yellow to a brownish orange.

[52] Katz, 923.
[53] Peña, 214.
[54] Ibid., 211.
[55] Gerald J. Bakus, *The Spanish Guitar: A Comprehensive Reference to the Classical and Flamenco Guitar* (Los Angeles: Gothic Press, 1977), 53. The first, second, and third strings are of nylon strands or multiple small nylon threads wound with plastic. The fourth, fifth, and sixth strings are of metal wound around nylon. Nylon strands were first used on the stage by the Brazilian guitarist Olga Coelho in Jan. 1944. And since then guitars with nylon strands began to be produced commercially in 1947.

The action (distance between the strings and fingerboards) is higher on a classical guitar.[56]

The Techniques of the Flamenco Guitar

The basic techniques in playing the flamenco guitar are downstroke and upstroke with the index finger, basic *rasgueado* (with all four fingers except the thumb in a fast stroke), *golpe* (playing with the ring finger of the right hand on the top of the guitar), *apagado* (damping the strings with the right hand after striking them), and rubato with thumb (gliding slowly over the indicated strings arpeggiating the chord).

Rasgueado and *punteado* techniques have already been explained briefly before.[57] *Rasgueado* is the most representative flamenco sound, which was explained along with the *punteado* technique in *Instruccion de musica sobre la Guitarra Española*, a guitar treatise of 1674 written by Gaspar Sanz.[58] Its rolling percussive sound is made by the rapid brushing of the strings with all four fingers except the thumb (springing out the fingers in rapid succession from the little finger to the index finger against the strings). The percussive, somewhat harsh sound produced by *rasgueado* could be distinguished from the sound produced by the simple downstroke or upstroke with the index finger.

[56] Grecos, 11.
[57] See p. 10-11 of this treatise.
[58] Carol Anne Wolfe-Ralph, "The Passion of Spain: The Music of Twentieth-Century Spanish Composers with Special Emphasis on the Music of Enrique Granados" (DMA treatise, University of Maryland, College Park, 1995), 2.

In *Apoyando* technique the right-hand finger rests on the adjacent string after playing, which produces a full and solid sound. This technique of plucking the strings with the first, second, or third finger, and then resting it on the adjacent string allows the performer a clear projection of the phrase, because, through this technique, the wider range of tonal shading is possible. This technique (by alternating the first, second, and third fingers) is used for scale passages, melody notes, and generally for all notes other than those of a chord or arpeggio.[59] Bobri says that the flamenco guitarists might have invented the *apoyando* technique to be heard while accompanying dancers and singers. The flamenco guitarists needed a greater volume of sound to be audible over the *taconeos* (heel-stamping) and *palmas* (hand-clapping) of the singers and dancers. [60]

Tirando technique is the opposite of *apoyando*. In the *tirando* technique, the fingers end up in mid-air instead of resting on the adjacent string. This technique is used for rapidly moving notes (like chords, arpeggios, and tremolos) with a light sound. Because the fingers are not resting on the next strings after execution, the neighboring strings should vibrate simultaneously.[61]

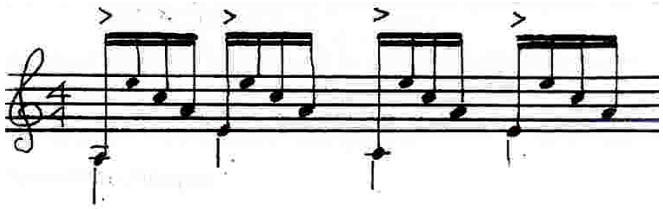
Apagado[62] (pizzicato stroke) technique produces a muffled sound effect. When the outer edge of the right hand is placed lightly over the bridge covering part of the strings adjacent to the bridge bone, it functions as a damper comparable to the action of the damper pedal on the piano. This seems to be the term that one of the greatest guitarists, Andrés Segovia (1893-1987), preferred to

[59] Vladimir Bobri, *The Segovia Technique*, (New York: The Macmillan Company, 1972), 43.
[60] Ibid., 44.
[61] Ibid., 47.
[62] *Apagado* means muffled in Spanish.

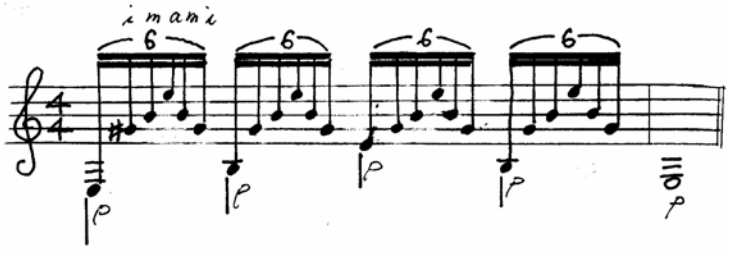
use to indicate this particular guitaristic effect rather than the word *pizzicato*.[63] For convenience, from now on, *p* will correspond with the thumb (which is *pulgar* in Spanish), *i* with the index finger (which is *indice* in Spanish), *m* with the middle finger (*medio* in Spanish), *a* with the ring finger (*anular* in Spanish), and *q* with the little finger (*manique* in Spanish).

Arpeggio is a common technique in flamenco, producing lightly moving musical passages (see Example 1).[64] Especially the pattern of p-i-m-a-m-i produces a continuous rolling effect (see Example 2).[65] Each first note of six-note groups is played with the thumb, *apoyando*, which produces a full sound, and the rest of the notes function as *tremolo*. Another pattern of the arpeggio technique is played with p-a-m-i-p-i-m-a (see Example 3).[66]

Example 1. *Arpeggio* technique (type a).

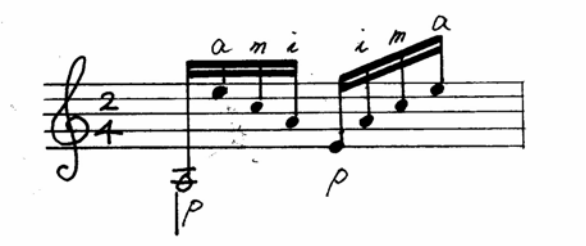


Example 2. *Arpeggio* technique (type b).



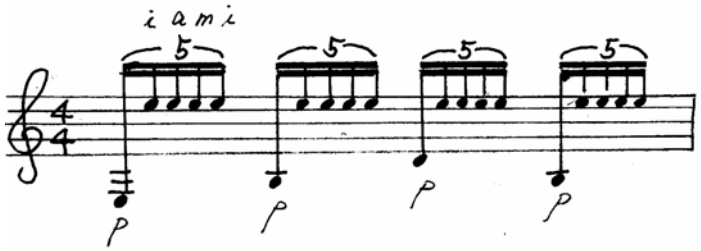
[63] Ibid., 70.
[64] Grecos, 25.
[65] Ibid., 55.
[66] Ibid., 49.

Example 3. *Arpeggio* technique (type c).



Trémolo gives the illusion of two separate instruments being played simultaneously. It consists of distinct melodic patterns in the bass and the treble voices. The bass has a melody in steady rhythm while the treble string provides the tremolo. Flamenco *trémolo* is uniquely grouped in quintuplets (five notes to each beat), while classical *trémolo* is grouped in quadruplets (four notes to each beat).[67]

Exzmple 4. *Trémolo* technique.



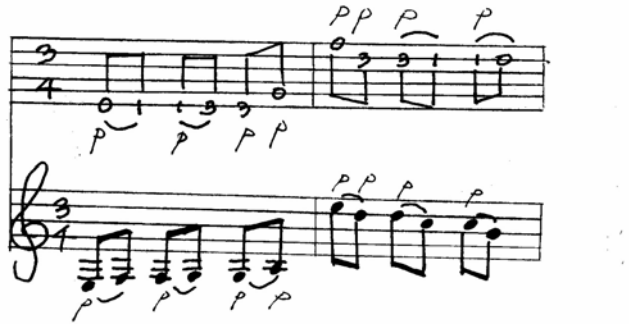
Picado is one of the essential techniques in playing the flamenco guitar. It indicates all one-voice passages played with any of the right-hand fingers except the thumb. It is almost always played *apoyando*. The fingering of i-m or m-i is the

[67] Ibid., 52.

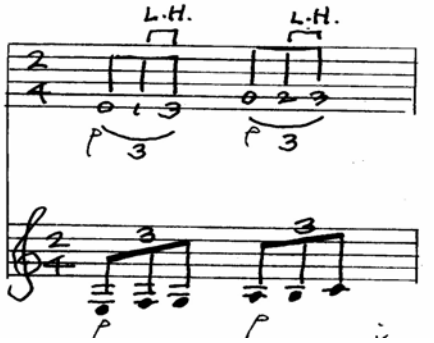
most common combination.[68]

Ligado, which means "slur" in Spanish, is the technique of hammering the left-hand finger down on the designated note in an ascending passage (or pulling the finger off the string in a descending passage). While each first note of the slurred notes is struck with the right hand, the second note is sounded by hammering or plucking the string with a left-hand finger (see Example 5).[69] In the case of triplets, the first note of the slurred notes is played with the right hand and the other two notes are played with the left hand (see Example 6).

Example 5. *Ligado* technique (a).[70]



Example 6. *Ligado* technique (b)



[68] Ibid., 29.
[69] Ibid., 34.
[70] The six parallel lines are tablature, which is the original system of notation used for lute music. An "o" indicates the open-string sound (E, A, D, G, B, E) and each fret on a string moves a half-step higher.

The Keys and Rhythm of the Flamenco Guitar

The keys that are used in flamenco have evolved from the sound of the open strings of the guitar (E-A-D-G-B-E), which provide E, A, and D major/minor's tonic, subdominant, and dominant roots of chords. The most common keys used in flamenco are E major, e minor, A major, a minor, D major, and d minor. They are based on the Phrygian mode, which is generally known in flamenco as the "natural" scale. Another characteristic of flamenco music is that even though the tonic is a major chord, the whole character of the harmony is "minor sounding."[71] The fundamental cadence is a falling resolution to the tonic from the major chord one semitone above it (instead of the resolution from the dominant to the tonic) like a Phrygian cadence of F to E. For example, in the key of A natural, the resolution is B−flat major to A major. The resolving chord (for example, B−flat major, which resolves to A major in the key of A natural) is usually embellished by some dissonance or discord of various qualities.[72]

These natural keys correspond with the minor chord on the fourth note of the scale (or its relative major) and the major chord on the third note of the scale. For example, in the key of E natural, the complete cadence is a minor (which is the minor chord on the fourth note of E natural) or C major, G major (which is the third note of E natural), and F major (which is the semitone above E natural) to E major.[73]

[71] Peña, 225.
[72] Ibid.
[73] Ibid.

Table 1. The key and cadence of the flamenco guitar.

Keys	**Complete Cadences**
E Natural	a (or C)-G-F-E[74]
A Natural	d (or F)-C-B♭-A
B Natural	e (or G)-D-C-B
F# Natural	b (or D)-A-G-F#

E major is the most common and A is the second most used key in this 'natural' mode. Other common keys are B 'natural' and F# 'natural.' And their complete cadences are: In the key of E natural, a minor (or C major), G major, F major, to E major; in the key of A natural, d minor (or F major), C major, B♭ major to A major; in the key of B natural, e minor (or G major), D major, C major to B major; in the key of F# natural, b minor (or D major), A major, G major to F# major.

Rhythm, the pulsating drive of the music, is the most important factor in flamenco. Musically, one rhythmic phrase (*compás*) consists of four bars of 3/4 or twelve beats.[75] Within these basic twelve-beat rhythmic units, each dance has a different pattern of accents. These patterns produce the rhythmic ostinato which is the basis of the dance.

[74] The capital letters represent major keys, while the small letters are for minor keys.
[75] Grecos, 4-5.

As its title of *La Madre del Cante*[76] (*the Mother of the Cante*) indicates, *Soleares* (sing. *soleá*) are vital and basic to all flamenco in their rhythm and tonality.[77] Together with *seguidillas*, they can be considered the basis of the *canto andaluz*. *Soleares* were sung and danced with great emotional intensity. They convey a highly melancholic feeling, in triple meter, and moderate tempo. The lyrics are usually romantic (sometimes philosophical) and poetic, dealing with death or unrequited love. The *coplas*[78] are generally introduced by a solo guitar section. *Soleares* are in the Phrygian mode, which means the tonic is an E-major chord and an F-major chord functions as the dominant in the process of Phrygian cadences. *Soleares* are in a twelve-beat pattern with the accents on the third, sixth, eighth, tenth and twelfth (optional)[79] beats.

Example 7. The rhythm of *soleares*.

```
      >        >     >     >      (>)
1  2  3 | 4  5  6 | 7  8  9 |10  11  12 |
```

Fandango existed in two types: *Fandango de Huelva* and simply *fandango*. *Fandango de Huelva* was played and sung in a constant rhythm throughout, while simply *fandango* was played in rhythm but sung *ad lib*. The former might have

[76] *Cante* means flamenco singing.
[77] Grecos explains that *soleares* is not the first form to emerge in flamenco and that "El Polo" and "la Caña" preceded *soleares*.
[78] *Copla* means couplet, stanza, or popular songs. And it generally refers to the lyrical melody contrasting to the more rhythmic parts in Spanish piano music.
[79] Grecos explains that the accented twelfth beat is in case the piece continues without breaks or changes in mood or rhythm.

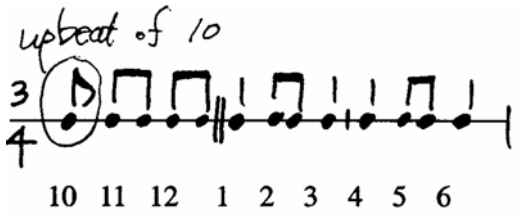
been danced, but the latter has never been danced. The character of *fandango de Huelva* is light and brisk in rhythm with minor cadences. It is divided into a twelve-beat pattern like *soleares* but it has a different accent-pattern from that of *soleares*.[80]

Example 8. The rhythm of *fandango*.

```
  >  >     >        >  >     >
1  2  3 | 4  5  6 | 7  8  9 | 10  11  12 |
```

Fandango consists of three sections: *Paseillo*[81] (rhythm section), *falseta* (melodic passages intermingled with the rhythmic passages, usually in phrases of four, eight, or sixteen bars), and *copla* (a longer, more developed section of a set melody). *Falseta* begins on the upbeat of 10.[82]

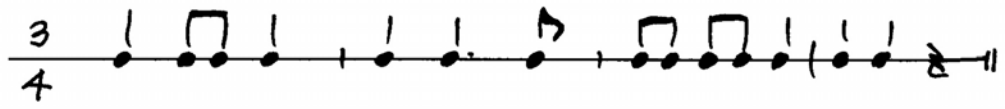
Example 9. The rhythm of the *falseta* section in *fandango*.



[80] Ibid., 57.
[81] According to Gresco's explanation, 'paseillo' was derived from the word "paseo," which means "walk" in Spanish, and it is a walking step in dance that connects two sections.
[82] Ibid.

Copla begins on the first beat or sometimes on the upbeat of 12.[83] There are two types of *copla* in *Fandango de Huelva*. The first one modulates to C major and the second one goes to A major. And both of them resolve to the E major chord in their final *compás* (phrase or rhythm). They usually consist of six *compases* (phrases).[84]

Example 10. The rhythm of the *copla* section in *fandango*.



: This rhythmic pattern is repeated six times.

The first *compás* of the *copla* may be abbreviated to six beats instead of twelve beats.[85]

Spanish Nationalism in Music

During the first fourteen years of the eighteenth century, Spain was the battlefield for the armies of France, England, and Austria. Under these circumstances, the foreign influence percolated into Spain and national unification was no longer possible under militant Catholicism. The "nacionistas" or "antinationals," who admired foreign nations and their fashions and looked down

[83] Ibid., 59.
[84] Ibid.
[85] Ibid.

on their own country as uncouth and barbarous, and the "chauvinists," who believed in their own superiority to the other nations, making fun of their advances in art and science, were the two antagonistic factions in eighteenth-century Spain.[86]

Eighteenth-century Spain struggled between these two opposing tendencies and the whole nation was divided into two groups: the Europeanization of Spain, supported by the intellectuals and by the crown, and the attempt to revive some of the essence of Spain's past glory, which was espoused by the mass of the Spanish people.[87] Without the Spanish people's support, the ruling Bourbons[88] relied on musical events to console their quiet desperation. Domenico Scarlatti (1685-1757), who settled in Madrid in 1729 and spent the rest of his life in Spain, and Farinelli (Carlos Broschi, 1705-1782),[89] the gifted *castrato* singer, were among those imported to entertain the Spanish court.

Because of those famous foreign musicians' dominance in Spanish musical theater,[90] Spain's native lyric theater had completely vanished by that time. And as a reaction to this domination of Italian composers and singers[91] in the lyric theaters of Spain, especially the Royal Theater of Madrid (the royal

[86] Starkie, 143.
[87] Crow, 229.
[88] The first Bourbon was Philip V, who became king in 1700. After Philip V, there came Ferdinand VI, Charles III, Charles IV, Ferdinand VII, Amadeo I, Alfonso XII, and Alfonso XIII.
[89] Starkie, 145-150. Farinelli stayed in Spain since his visit and performance to cure the melancholia of Philip V in 1737 by the request of Elizabeth Farnese, the second wife of Philip V. Farinelli was exiled after Charles III, the son of Elizabeth Farnese, became the new king, allowing him to continue receiving all his salary. He retired to Bologna.
[90] Ibid,, 143. The first Bourbon, Philip V came to Spain as king in 1700. He knew hardly a word of Spanish (his first wife, María Luisa of Savoy, knew no more Spanish than her husband). While he was king, only French was spoken at court and an Italian theatrical company received special privileges because the king preferred Italian actors and singers.
[91] Ibid., 118.The invasion of Italian 'commedia dell'Arte' into Spanish theatre was in the second half of the sixteenth century and the 'opera buffa' was in the seventeenth century.

theater of the Buen Retiro),[92] the nationalist movement in Spain first emerged in the early 1830's. During the 1840's, the modern *zarzuela* emerged as a genre of theatrical music. The name *zarzuela* originated from the name of a pleasure palace of "La Zarzuela," which belonged to the Infante Don Fernando. The king would always spend some days of winter residence in his palace of "La Zarzuela," where short musical comedies were held. Thus, an art-form *zarzuela* developed first in aristocratic surroundings before descending to the public theatre.[93]

The *Zarzuela* became a quintessential Spanish genre in musical nationalism. It included spoken dialogue, often dealing with humorous Spanish subjects and Spanish songs, dances, and instrumentation. For a *zarzuela* performance, the guitar and castanets were added to the orchestra. Ramón de la Cruz (1731-1794) was a popular *zarzuela* composer in the eighteenth century. As a prolific writer of 542 works in total, he wrote 27 texts to be set as *zarzuelas*.[94] In 1768 he produced a "zarzuela heroica," entitled *La Briseida*,[95] which was an attempt to write an opera with Spanish words and Spanish music, but with reminiscences of Italian operatic style. He also wrote a "zarzuela burlesca" or a comic opera, *Las Segadoras de Vellecas*. It is full of the folk songs and atmosphere of a village near Madrid and uses their native instruments.[96] Both *zarzuela* texts were set to music by Antonio Rodríguez de Hita.[97] In subject matter,

[92] Powell, 2.
[93] Starkie, 133-134.
[94] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Cruz, Ramón de la," by Louise K. Stein.
[95] Starkie, 168. Pedrell conducted some music of *La Briseida* of Ramón de la Cruz in 1896, on the century of his death.
[96] Ibid.
[97] Antonio Rodríguez de Hita (1722-1787) was a Spanish composer and theorist. Since he became *maestro de capilla* of Palencia Cathedral, he wrote many works for the Cathedral. In 1757, he

La Briseida is about classical heroes singing and speaking in Spanish, but *Las Segadoras de Vallecas* deals with a typical Spanish story rather than classical heroic characters.[98] Cruz was not just a prolific librettist whose texts were set by practically all the theater composers of the later eighteenth century, but also an important person, whose writings of prefaces and other explanatory and theoretical essays provide essential documents for the history of both of eighteenth-century Spanish theater music and the *zarzuela*.

In the mid-nineteenth century, Francisco Asenjo Barbieri (1823-1894) was an important figure considered to be the most eminent *zarzuela* composer and Spanish musicologist of his time. His masterpieces *Pan y toros* (Bread and Bulls, 1864) and *El barberillo de Lavapiés* (The Little Barber of Lavapiés, 1874) were such outstanding *zarzuelas* that even Manuel de Falla, who was usually very critical of this genre, could not ignore the big influence of these works on Spanish composers. As a musicologist, Barbieri collected four hundred and sixty polyphonic songs of the fifteenth and sixteenth centuries and published this collection, *Cancionero de Palacio*, in Madrid in 1870.[99] Later it became known as *Cancionero de Barbieri* in his honor.[100]

After the popularization of the *zarzuela*, a new genre began to appear in Madrid in the second half of the eighteenth century. *Tonadilla* was a musico-

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published *Diapasón instuctivo*, which is one of the most important and progressive Spanish musical treatise of the eighteenth century. As a stage music composer, he often collaborated with Ramón de la Cruz between 1766 and 1773.

[98] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Cruz, Ramón de la," by Louise K. Stein.

[99] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Barbieri, Francisco Asenjo," by John Edwin Henken.

[100] Thomas Marco, *Spanish Music in the Twentieth Century* (London: Harvard University Press, 1993), 4.

dramatic genre which lasted, at most, only twenty minutes. It served as an intermezzo song between the acts of a full-length play or an opera. It is thought to have been invented in 1751 by Luis Misón (bap. 1727-1776), who was a composer, conductor, and woodwind player. However, Alier says that Antonio Guerrero's use of *tonadillas* in his plays occurred a few years earlier than that of Luis Misón. This genre reached its peak of popularity from 1771 to 1790. After 1790, the *tonadilla* became more elaborate and infected with Italian virtuosity and lost its national popular characteristics.[101] By 1810 it was in full decline, though it reappeared occasionally until 1850. *Tonadilla escénica* refers to the theatrical *tonadilla* in distinction from the original meaning of *tonadilla* as a strophic song preceding a dance, and *tonadilla general* was the term for a *tonadilla* with more than four characters. Like *zarzuelas*, *tonadillas* were an essential element in the creation of "Spanish style" in music. They arose as a national reaction against the dictatorship of Italian singers and Italian opera, even though they reveal Italian influence such as the use of the aria form and the titles of set numbers like "quartetto" and "arietta."[102] Only singers who were born and bred in Spain, more particularly in Andalusia, were able to perform *tonadillas*.[103] The use of Spanish instruments like the guitar and castanets and the use of Spanish dance rhythms (like *fandango*, *seguidilla*, and other Spanish dances) and melodies show how the spirit of Spanish music is inscribed in *tonadillas*. *Tonadilla* composers such as Pablo Esteve y Grimau (1734-1794) and Blas de Laserna (1751-1816), who raised

[101] Hamilton, 147. Hamilton says that with the rise of the *tonadilla escénica* as a dramatic-musical genre after 1750, the guitar, as an accompanying instrument, disappeared as the small orchestras took its place.
[102] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Tonadilla," by Roger Alier.
[103] Starkie, 169.

the *tonadilla* to its highest stage of development, inspired later Spanish composers like Granados, who created "Goyescas" more than a century later.[104]

The new genres of Spanish character and the works by those composers and musicologists who turned their interest to reestablish Spanish music were only the beginning of Spanish nationalism in music. As the forerunner of the revival of Spanish music in the late nineteenth and early twentieth centuries, Felipe Pedrell (1841-1922) was an important figure, whose direct influence on Albéniz and Granados in their writing of Spanish-style compositions should never be ignored. He was a composer, teacher, and musicologist. Pedrell's accomplishments as a musicologist include his publications of the works of many great but almost forgotten Spanish composers such as Cabezón, Victoria, Morales, and other sixteenth-century polyphonists (*Hispaniae Schola Musica Sacra*, published in eight volumes in 1894); four volumes of old Spanish theatre music before the nineteenth century (1900);[105] a collection of keyboard works by Spanish organists (*Antología de Organistas Clásicos Españoles*, 1908); and the collections of Spanish folk music (*Cancionero Musical Popular Español*, 1918-1922). Especially the last one (*Cancionero*) was intended to rouse in the Spanish people a love of their own music and actually inspired young composers like Albéniz, Granados and de Falla. It also affected the writers, dramatists, painters, and philosophers of Spain's cultural rebirth in the twentieth century.[106]

Pedrell also wrote a treatise *Por Nuestra Música* (1891), in which he described his strong agreement with the claim of the great eighteenth-century

[104] Ibid., 170.
[105] Ibid., 118.
[106] Starkie, 119.

Spanish thinker Eximeno (1729-1808)[107] that every country should build its music on the basis of native song. Following his belief that the revival of music in Spain depended on the discovery of the genuine folk songs of the country, Pedrell persuaded composers to use modal harmony in the setting of folk-songs. Emphasizing the strength of the ancient modes in producing pure melody, Pedrell introduced the three most commonly employed modes: the Aeolian mode (A-B-C-D-E-F-G-A); the Mixolydian mode (G-A-B-C-D-E-F-G); and the Phrygian mode (E-F-G-A-B-C-D-E). In utilizing Spanish folk songs, Pedrell emphasized the importance of ethnographical thinking rather than political and national thinking, because Spanish folk-song adopts different forms according to geographic regions with their different ethnic groups. [108]

Even though Pedrell is considered a great research scholar and collector in Spanish music history, he was not viewed so highly as a composer. It has been suggested that Pedrell's use of Spanish material was too literal and was not integrated into the texture of his works. The task of truly manifesting a Spanish style of composition fell to others.

In the later nineteenth century Pablo de Sarasate (1844-1908) was the most prominent Spanish musician who contributed to the international recognition of Spanish musical nationalism. He was an internationally renowned violin virtuoso who also composed, producing 54 opus numbers in all. He was one of those who contributed to popularizing the Spanish idiom abroad by performing

[107] Antonio Eximeno (y Pujades) was a Spanish mathematician and theorist, who applied his mathematic theory to music.
[108] Ibid., 118. Pedrell considered the ancient modes, which had been abandoned since the adoption of major/minor scales, as a superior vehicle of pure melody to major/minor scales, even though he agreed that major/minor scales produced greatly advanced harmonic music.

his compositions, which were deeply rooted in Spanish folklore. His best known works are the four books of Spanish Dances for violin and piano (1878-1882) and the fantasy on Bizet's *Carmen* for violin and orchestra (1883). His *Navarra* for two violins and piano (1889) also shows his brilliant musicianship.[109]

With this background, Spain enjoyed a musical renaissance during the late nineteenth and the early twentieth centuries, led by the great Spanish composers Isaac Albéniz, Enrique Granados, and Manuel de Falla. Spanish nationalism was also inspired by French Impressionism and Art Nouveau in painting and reflected in Antoni Gaudi's works full of Gothic elements and Art Nouveau in architecture, and manifested in the establishment of a Catalan-language press in journalism.[110]

This Spanish nationalistic music is full of vibrant dance rhythms, melancholy melodies, and lush harmonies, reflecting the influence of Spanish folk songs/dances and the Spanish guitar sound. But the Andalusian *cante hondo* was hard to convey through the medium of modern European musical notation, because of its chromatic inflections, subdivisions, and free rhythm. That is why it was almost impossible for the composers to use actual Spanish folk melodies in their music. But the folk character is evoked through the use of a narrow range, repeated short phrases, the absence of strict meter, the scale patterns with altered degrees (the second, third, sixth, and seventh degrees can be either major or minor), and the ornamentations.[111]

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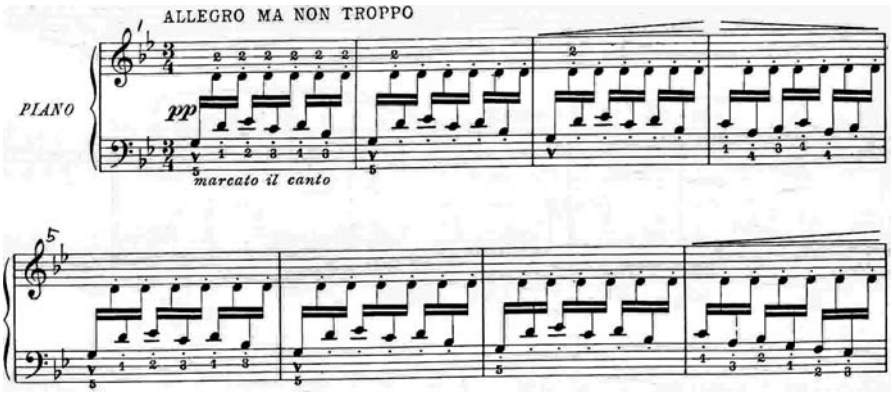
[109] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Sarasate, Pablo," by Boris Schwarz and Robin Stonwell. 281-282.
[110] Carol Anne Wolfe-Ralph, "The Passion of Spain: The Music of Twentieth-Century Spanish Composers with Special Emphasis on the Music of Enrique Granados" (D.M.A. diss., University of Maryland, College Park, 1995), 1.
[111] Ibid., 1-2.

And the guitar sound was another element used by Spanish composers to inscribe the spirit of Spain in their music.

Guitar Effects in Piano Music

Guitar effects in keyboard music, which was not popular in the early nineteenth century in Spain due to the influence of Italian opera, permeate the Spanish piano works of the late nineteenth and the early twentieth centuries by Albéniz, Granados, and de Falla.[112] In most of Albéniz's early compositions, it is clear that the guitar was their instrumental model. In Albéniz's "Asturias (Leyenda)" from *Suite Española*, the very close finger-crossings (here on D) and internal pedal points show the effect of the guitar (see Example 11).

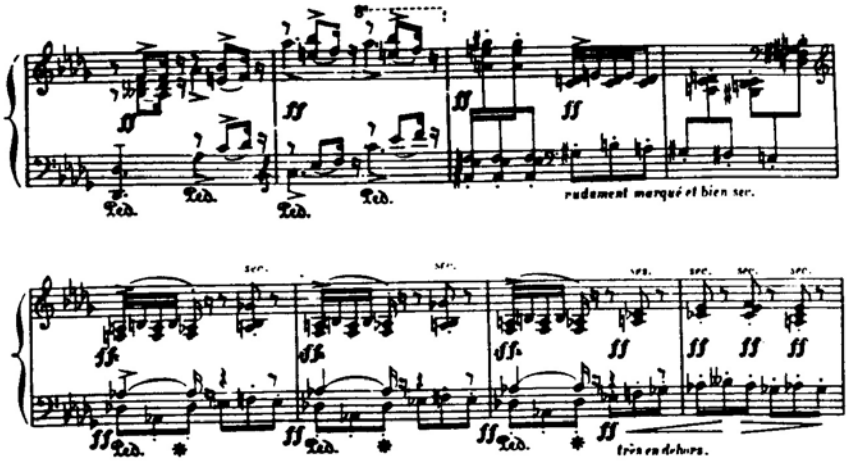
Example 11. Albéniz, *Asturias (Leyenda*) from *Suite Española*, Op. 47 (mm 1-10).



[112] Powell, 150.

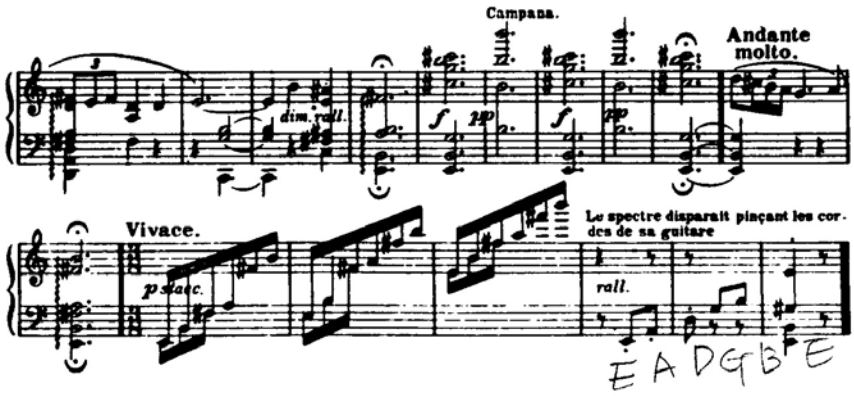
The use of *rasgueado* and *punteado* effects can be found in Albéniz's "El Puerto" from *Iberia* (see Example 12). At measure 43 the sixteenth-note chord playing alternating both hands and the right-hand sixteenth notes produces *rasgueado* sound with accent marks and dynamics of fortissimo, while the left-hand melody with staccato at mm. 43-44 and mm. 47-48 produces *punteado* sound.

Example 12. Albéniz, "El Puerto" from *Iberia* (mm. 41-48).



The influence of the open strings (E-A-D-G-B-E) of the guitar is evident in Granados's Epilogo "Serenata del Espectro" from *Goyescas* Suite and its marking of "... de sa guitare." In Example 13, the last three measures show the use of the open string tunes of the guitar, E-A-D-G-B-E.

Example 13. Granados, *Serenata del Espectro* from *Goyescas* (mm. 246-262).



De Falla was the one who believed that the guitar had a brilliant future and that many harmonic possibilities then only dreamed of might be developed through the guitar.[113] His "Andaluza" from *Four Spanish Pieces* suggests the plucked notes of a guitar. Besides the Spanish color, another intention of these Spanish composers in using guitar techniques was to give the chords the effect of an appoggiatura and to add a rhythmic excitement.[114]

Much of the piano music of Albéniz and Granados has a guitar-like quality: tremolandi, chord-spacings, and harmonic progressions are reminders of the guitar. Albéniz's *Suite Española* and Granados's *Doce Danzas Españolas* are most often played on the guitar, though they were originally written for the piano. They have been arranged and rearranged for the guitar since the time of Tárrega (1852-1909), who devoted himself transcribing the piano music of Albéniz and Granados.[115] The texture of *Suite Española* and *Doce Danzas Españolas* is full of

[113] Hamilton, 150.
[114] Powell, 154.
[115] Thomas F. Heck, "Tárrega (y Eixea), Francisco." *Grove Music Online* (Accessed December 18

guitar techniques and flamenco sound, as we will see.

2005) at http://www.grovemusic.com.content.lib.utexas.edu:2048. Tárrega was a Spanish guitarist and composer. He was hailed as 'the Sarasate of the guitar.' Besides his own compositions, he performed piano works by Mendelssohn, Thalberg and others arranged for the guitar. Albéniz and Granados were his friends and Tárrega first transcribed many of their works for the guitar. Emilio Pujol was one of his pupils. He left approximately 78 original works and 120 transcriptions, not all of which have been published.

CHAPTER II

Aspects of Isaac Albéniz's Life and Career

Isaac Manuel Francisco Albéniz y Pascual was born on May 29, 1860 in Camprodón (Lérida), the Catalan province of Girona (or Gerona) in northeastern Spain. Albéniz's family included Ángel Lucio Albéniz y Gauna (1817-1903), his father; Dolors Pascual i Bardera (1821-1900), his mother; and his sisters Enriqueta (1850-67), Clementina (1853-1933), and Blanca (1855-74).[116]

Since Albéniz's father got a new post as a customs official at Barcelona in 1863, his family moved to Barcelona. When he was about three and a half, Albéniz received his first piano lessons from his elder sister, Clementina, who was also a talented musician. As a child prodigy, Albéniz gave his first public concert at age four[117] in the Teatro Romea of Barcelona. He started piano lessons with Narciso Oliveras,[118] a local teacher in Barcelona, at age five, and he later studied in Paris with Antoine-François Marmontel to get into the Paris Conservatoire. Though they were impressed by his talent, Albéniz was rejected by the jury because of his immature prank of throwing a hard rubber ball against a

[116] Walter Aaron Clark, *Issac Albéniz: A Guide to Research* (New York, London: Garland Publishing, Inc., 1998), 4. Clark states that the ancestral home of the Albéniz family was the Álava region of the Basque country and that *albéniz* is a Basque word meaning skinny, slender, thread-like, short, or clever (or a thread, a lot of hay, as a noun).

[117] Ibid. Clark says that it might have been later than when Albéniz was four years old, but he is sure that it must have been before 1868.

[118] Ibid. Clark is the only one who spells his teacher's name as Olivares. All other sources, including the Grove Music Dictionary, spell it as Oliveras.

mirror, shattering it to pieces.[119] In 1867, his sister Enriqueta died of typhus, and shortly after this family tragedy, the Albéniz family left Barcelona.[120]

When Albéniz's father lost his government post in 1868, the year of Spanish Revolution, his father took Isaac and Clementina on recital tours of the Spanish provinces to earn money. After the family moved to Madrid, Isaac entered the Madrid Conservatory (the Real Conservatorio) during the 1868-69 school year, though there were many interruptions because of his traveling life-style as a virtuoso. During his enrollment, he studied piano with José Mendizábal. His study at the Conservatory was effectively terminated in 1874 due to his failure to attend an exam.[121]

In 1869 Albéniz composed and published his first piece, the *Marcha militar* for piano, which was dedicated to the son of General Juan Prim, whose forces occupied Madrid after the political upheavals of 1868. Ángel (Albéniz's father) returned to his family in Madrid in 1871, and Albéniz began to tour the country as a child prodigy in early 1872. He appeared in Andalusia and northern Castile, including Córdoba, Granada, and Málaga. Clark suggests that Ángel's involvement in setting up these concerts and also his probable travel with his son resulted from his unemployment during this time.[122]

As Ángel resumed a regular working life in 1873, his expectation for his son's serious studies were in vain, for during 1873-74, Isaac continued his performances in provinces such as El Escorial, Ávila, Toro, Salamanca,

[119] Maria B. Sellek-Harrison, "A Pedagogical and Analytical Study of "Granada" ("Serenata"), "Sevilla" ("Sevillanas"), "Asturias" ("Leyenda") and "Castilla" ("Seguidillas") from the Suite Española, Opus 47 by Isaac Albéniz, (Doctoral Essay, University of Miami, 1992), 9.
[120] Clark, 4.
[121] Ibid., 5.
[122] Ibid.

Peñaranda de Bracamonte, Valladolid, Palencia, León, Oviedo, Avilés, Gijón, Orense, Logroño, and Barcelona. Albeniz's concertizing ceased after another family tragedy--his sister Blanca's suicide. She killed herself after the failure of her audition as a singer for the Teatro de la Zarzuela in Madrid.

After a short break in Albéniz's concertizing due to his sister's death, he resumed his performances with the support of Ángel's friends, who arranged a concert tour for Albéniz in the New World. His successful concerts in San Juan, Mayagüez, and Cáguas, Puerto Rico, and in Havana led him to enroll in the Leipzig Hochschule für Musik established by Mendelssohn.[123]

During his enrollment (from May 2 to June 24) at the Leipzig Conservatory in 1876, he studied piano with Louis Maas and composition with Salomon Jadssohn, both of whom were students of Liszt.[124] After this very brief enrollment at the Leipzig Conservatory, Albéniz entered the Conservatoire Royal in Brussels in 1876. With the help of Guillermo Morphy, who was a secretary to King Alfonso XII and was himself a composer and musicologist, Albéniz auditioned for the King and was awarded a royal stipend, which enabled him to commence his study at Brussels Conservatory. In Brussels Albéniz studied piano with Louis Brassin, a former student of Moscheles, until 1879.[125] It was at this conservatory that Albéniz met his lifelong friend Enrique Fernández Arbós, who majored in violin, and the organist Eusibio Daniel. The three of them won the first

[123] Ibid., 6.
[124] Ibid. Clark suggests two possible reasons for this brief enrollment. One is that Albéniz was discouraged by language difficulties. The other is financial difficulties due to Ángel's unemployment from July of 1876 to February of 1877.
[125] Ibid., 7.

prizes in each field at the conservatory competitions.[126]

It is said that Albéniz studied with Liszt,[127] but this is not certain. However, it seems true that his ambition at the time was to study with Liszt, and in 1880 he traveled to Budapest hoping to meet Liszt in vain, because Liszt was in Weimar, Germany at that time.[128]

After returning to Madrid, Albéniz resumed giving concerts in Havana and Santiago. In 1881 he made his way to Granada, for which city Albéniz expressed his great love in some of his piano pieces. His private performances in the homes of Granada's leading citizens and music lovers were followed by more performances in Santander, Zaragoza, and in Pamplona.[129] Albéniz became administrator and conductor of a touring zarzuela company in 1882, which might have influenced his earliest attempt at zarzuela composition.[130] Albéniz was also active as a chamber musician with a sextet which included his friends Enrique Fernández Arbós (violin) and Augustín Rubio (cello).

Sellek-Harrison mentions that it is around this time that Albéniz was composing "facile salon" pieces with no recognizable "Spanish" character.[131] Most of these early works are pavanes, scherzos, waltzes, mazurkas, barcarolles, etudes, sonatas, caprices, marches, gavottes, minuets, and others written in the

[126] Sellek-Harrison, 14.
[127] Ibid., 17. Sellek-Harrison even cited Albéniz's diary writing that he played for Liszt. Clark suggests Albéniz's fabrication of the encounter might be because he wanted to justify to his family his trip to Budapest.
[128] Clark, 7. Clark claims that Albéniz was in the habit of telling highly elaborated versions of the truth or even pure fabrications to his friends, journalists, and biographers.
[129] Ibid., 8.
[130] It was around this time that Albéniz composed his first works for the musical theater, three *zarzuelas* including *Catalanes de gracia*. His first zarzuela, *Cuanto más viejo* premiered in Bilbao at the Coliseo in February 1882 but it did not survive remaining nothing about the story or the music. *Catalanes de gracia* was the second and *El canto de salvación* was the third zarzuela by Albéniz.
[131] Sellek-Harrison, 20.

traditional, light European salon style.[132] Albéniz composed these early pieces only for commercial reasons, which explains why they lack a national or more profound character.[133]

In 1883 Albéniz moved to Barcelona. That same year he married his pupil Rosina Jordana Lagarriga (1863-1945), who was the daughter of a prominent family in the Catalonian capital. At this time Albéniz also met Felipe Pedrell, the renowned musicologist, opera composer, and musical nationalist of Spain. Albéniz's study with Pedrell proved that Albéniz was a self-trained genius who did not confine himself to strict musical rules of the past. Sellek-Harrison's quotation shows Pedrell's wise recognition of these character traits of Albéniz:

> I (Pedrell) noticed that when we discussed these technical principles (enharmonic, instrumental ranges, transposition, etc.) and others more difficult still, that much grieved, he would withdraw within himself; and when I realized that he did not understand arid regulations, I determined in the future never to talk to him about rules, chords, resolutions, and other technical hieroglyphics; but to dwell on a fine and cultivated taste, merely seeing to it that so extraordinary an intelligence was correctly guided. And thus, since quite indirectly and inconsistently he had a solid training, due to the magnificent literature of the piano, I was finally able to say to him, to stimulate his imagination: "To the devil with all the rules! Fling them into the fire, all these treatises on harmony, counterpoint, and composition, these theories of instrumentation and what not, which were not written for you, and which in the end will only paralyze your natural genius."[134]

Thus the lessons with Pedrell did not reflect any hint of pedagogy. They were more like conversations between two colleagues about music, good and bad

[132] Edgar Istel, "Isaac Albéniz," trans. by Frederick H. Martens, *Musical Quarterly* 15 (1929), 123. According to Istel, these salon pieces must have had no importance to Albéniz since he made no list of these compositions and no titles in most cases.
[133] Sellek-Harrison , 20-21. Sellek-Harrison says Albéniz sold his *Pavana-Capricho* (1882) to the editor at Zozaya for fifteen pesetas, the admission price to a major bullfight.
[134] Ibid., 22-23, quoting Edgar Istel, "Isaac Albéniz," trans. by Frederick H. Martens, *Musical Quarterly* 15 (1929), 124-125.

taste, et cetera, excluding formal training in the technical aspects of composition.[135] Thus Albéniz was an almost entirely self-taught musician who followed his own instinct in composing. Pedrell approved of this and gave up training Albéniz technically and theoretically in composition. Yet Albéniz was nonetheless absorbing Pedrell's philosophy, which led to a compositional style change in his music. Albéniz began to follow Pedrell's nationalistic philosophy to compose increasingly in the Spanish style, although he still continued to write simple salon pieces for commercial reasons.[136]

In 1884, Albéniz's first child Blanca, named after his deceased sister, was born in Barcelona. The following year his second child Alfonso was born in Tiana. The boy was named after his patron king. After the birth of his two children, the family moved to Madrid, where Albéniz actively worked as a performer and composer until 1889.[137]

When he returned to Madrid in 1885 and established himself as a piano teacher and virtuoso performer there,[138] he had written over 50 works principally for piano. They are either in the genres of salon music (mazurkas, waltzes, barcarolles, pavanes, minuets, romances, polkas, polonaises, serenades, etudes, and caprices) or in Spanish style. Almost all of the salon pieces, which figured in his concerts during the 1880's and 90's, bear dedications to students, friends, and family. They are usually suitable for amateur playing. Clark explains that they

[135] Ibid., 22.
[136] Clark, 9-10. Clark says Pedrell's musical nationalism was more like pan-Spanish rather than Catalan-nationalism.
[137] Ibid., 10-11.
[138] As Albéniz had often been compared to Mozart for his astonishing pianistic ability when he was young, now his playing was compared to that of Liszt and Anton Rubinstein, the two most celebrated nineteenth-century pianists.

were written for two reasons: to bring in income and to spread his name.[139]

After his sweeping success at the Salón Romero in Madrid on January 24, 1886, Albéniz again gave a concert at the Salón Romero in 1887,[140] when he and his students performed many of his own works. He also presented his own works at a concert series at the French pavilion of the 1888 Universal Exposition in Barcelona. He produced a large body of solo piano pieces in a variety of styles (dances, etudes and character-pieces) such as the *Suites Anciennes* (1886), three suites of neo-baroque dances; *Deseo*, *Estudio de Concierto* (1886), a concert etude in the style of Liszt; and *Concierto Fantástico* (1886-1887), his first piano concerto, in the style of Chopin. Other compositions written during this period showing the influence of Spanish idioms are *Suite Española* (1886-1892), *Seis Danzas Españolas*, and *Rapsodia Española* for piano and orchestra (1886-1887). By 1889 he was well known as a pianist-composer, and his career as a concert pianist reached its peak between 1889 and 1892. During those years, Albéniz toured in France (in Paris in 1889), England (London and other cities from 1889 to 1892), Germany (in Berlin in 1892), and Belgium (in Brussels in 1892).[141]

After 1892, the year of the apex of his career as a concert pianist, Albéniz began to show more inclination to serious composition. While Albéniz spent time composing piano music and regularly giving concerts in London and other major European cities, he also showed his interest in writing for the musical stage. In 1890 Albéniz contracted with the manager Henry Lowenfeld as a

[139] Ibid., 11.
[140] Ibid. Between these two successful concerts, there was a tragedy of his daughter Blanca's death on April 4, 1886. She was only twenty months old when she died of a fever.
[141] Ibid., 13-14. Debussy, Ravel, Fauré, and Dukas attended Albéniz's Paris concert. Albéniz contributed to the spread of Spanish music not only through his compositions and performances of his Spanish-style music but also by introducing other Spanish musicians at these concerts.

composer and performing musician, which led him to be involved with theatrical works in London: *The Magic Opal* (a comic opera, 1893), *The Magic Ring* (a slightly-revised version of *The Magic Opal*, 1893), and *Poor Jonathan* (1893). His theatrical involvement attracted Francis Money-Coutts, a wealthy London banker who was also an amateur poet and playwright, and Albéniz collaborated with him on *Henry Clifford* (1895) and *Pepita Jiménez* (a one-act opera, 1896). Their second opera, *Pepita Jiménez*, was not only a big success in Europe, receiving performances in Barcelona (1896), Prague (1897), Brussels (1905), and Paris (1923), but also remains noteworthy among modern Spanish operas.[142]

For reasons of health, Albéniz decided to leave London and settled in Paris in 1894.[143] In 1895, he appeared as a soloist in a concert series sponsored by the Sociedad Catalana de Conciertos in the Teatro Lírico in Barcelona, through which Albéniz became a close friend of Vincent d'Indy, Ernest Chausson, Charles Bordes, Paul Dukas, and Gabriel Fauré and also became a member of the French musical community. From this rich musical environment, Albéniz began to feel that his earlier works were ridiculously facile and lacking in sophistication.[144] Thus he started to develop his late sophisticated style with greater architectural scope and more impressive dimensions.

After his collaboration with Money-Coutts on *Henry Clifford* and *Pepita Jiménez*, he began work on a choral piece, *Lo Llacsó* (1896), with text by the Catalan poet Apeles Mestres. Albéniz's intention was not only to promote Spanish

[142] Ibid., 13-16.
[143] Ibid., 17. Clark says another motivation of their movement from London to Paris was Rosina, who preferred Paris to London because of the weather, language (Rosina was more fluent at French than English), and artistic environment.
[144] Sellek-Harrison, 33.

music but also to participate in the *modernismo* movement[145] for the resurgence of Catalan culture, which had taken hold in Barcelona in the 1890s.

From 1896 Albéniz began to work on *La Vega* in search of inspiration from his native land, and it actually became the turning point in his piano style. *La Vega* foreshadows *Iberia* in his deliberate exploitation of the piano instrument, utilizing its colorful sonority.[146]

Albéniz taught at the Schola Cantorum from 1898 to 1900, when he had to resign because of poor health and returned to Barcelona. But viewed unfavorably as a Spaniard 'in foreign attire' by the public and the impresarios, Albéniz found it more effective to work in France, and he returned there at the end of 1902.

From 1905 to 1908, Albéniz wrote his masterpiece, *Iberia*, a collection of 12 impressions in four books. The first two books place more emphasis on color, while the other two show greater density of texture and demand more virtuoso technique. This was due to the influence of the pianist Joaquín Malats (1872-1912), who was the winner of the prestigious Diémer prize in 1903. Albéniz wrote

[145] *Modernismo* (Accessed 8 August 2005) at http://www.encyclopedia.com/html/m/modrnsmo.asp. *Modernismo* was a movement to remold Spanish literature, which flourished in the last decade of the nineteenth century and the first decade of the twentieth century. It first began in Latin America and later affected peninsular Spain. It derived from French symbolism and the Parnassian school (a group of nineteenth-century French poets influenced by Théophile Gautier and his doctrine of "art for art's sake"). It is said to have first appeared in the poetry of the Cuban leader, José Martí, and the movement had such a powerful effect in reconstructing Spanish literary ideas and language that it affected peninsular Spain deeply. The works that come out of the *modernismo* movement display traces of French symbolism, cosmopolitanism, and independence at the same time. The characteristic of the *modernismo* movement as a whole is the conflict between the need for an independent regional identity and an affinity for European art. The force of the movement began to wane after 1914 with the rising social and economic problems of a changing world.

[146] Istel, "Isaac Albéniz," 140-141. Istel says that Albéniz's compositions of his Paris period grew more complicated and generalized, which weakened his most captivating qualities of clarity and transparence. It seems that his stay in Paris made Albéniz realize his lack of the skill of composing in architectonic structures, which, as Istel says, was neither adapted to Albéniz's nature nor could be acquired by him at so late a date. *La Vega* was the first piece that showed his metamorphosis from this Paris period.

the last two books with Joaquín Malats's phenomenal abilities in mind, which resulted in extreme technical difficulty. Albéniz tried to orchestrate the first book but was not satisfied with the results and asked Arbós for its orchestration. Arbós orchestrated five movements of *Iberia*, *Evocation*, *El Puerto*, *La Fête-Dieu*, *Triana* and *El Albaicin.*[147] Later the whole *Iberia* was orchestrated by Carlos Surinach (1915-1997).[148]

In March of 1909, almost incapacitated by a kidney disorder,[149] Albéniz moved from Nice to Cambó-les-Bains in the French Pyrenees, where he died on May 18, 1909. His body was taken to Barcelona and buried in the Southwest Churchyard. The two unfinished pieces, *Navarra* and *Azulejos*, which were intended as a fifth book of *Iberia,* were completed by Déodad de Sévérac and Granados.[150]

Before discussing Albéniz's Spanish works in detail, it might be useful to note more of Albéniz's relationship with Felipe Pedrell (1841-1922). As mentioned before, Pedrell was a pioneer of Spanish nationalism in Spanish music history. Pedrell, who also taught Granados and de Falla, is a crucial figure in Albéniz's change of compositional style. Albéniz studied composition in 1885 with Pedrell, who recommended that Albéniz write music in Spanish style, referring to Spanish folk music.[151] It could be said that Pedrell opened Albéniz's

[147] Istel, "Isaac Albéniz," 142.
[148] Antoni Pizà, "Surinach, Carlos," *Grove Music Online* (Accessed December 13 2005) at http://www.grovemusic.com.content.lib.utexas.edu:2048.
[149] Sellek-Harrison, 33. Sellek-Harrison says that Albéniz's suffering from Bright's disease, a kidney disorder which afflicted him in 1898; its worsening caused Albéniz to resign his teaching position at the Schola Cantorum in 1900.
[150] Thomas Marco, *Spanish Music in the Twentieth Century* (London: Harvard University Press, 1993), 5.
[151] Powell, 75.

eyes to see the natural beauties in his native country and the dramatic characteristics of his own people and to get his creative inspirations from there.[152]

If his settlement in Barcelona in 1883 and his study with Pedrell led Albéniz to his Spanish roots, his returning to Paris in 1893[153] gave him the opportunity to become familiar with French impressionism, which explains the French impressionistic character of some of Albéniz's compositions, and his recognition of the architectonic structure of music.[154]

These two elements, Albéniz's association with Pedrell and his exposure to French musical culture, are critical factors in defining his musical periods. According to Baytelman, Albéniz's piano music can be divided into three stylistic periods: his early works, the beginning of Spanish influence, and his mature compositions. [155]

The early works are those that Albéniz composed for his own performances when he was a young musician, making his living by selling his compositions and by giving concerts. They are most importantly influenced by the Romantic composers. *Barcarola*, Op. 23 (1884), *Estudio Impromptu*, Op. 56 (1886), and *Mazurkas de salon*, Op. 66 (1886) are examples of the influences of Chopin, Schubert, and Brahms. They are usually light works with the character of the European salon style of the time, almost always in ternary form, with numerous literal repetitions of phrases and sometimes of complete sections.

[152] Gillespie, 317.
[153] His first visit to Paris was in 1866, when he stayed at the Paris Conservatoire only for a few months to study with Antoine François Marmontel, a teacher who also had Bizet and Debussy in his studio.
[154] Daniel Wolff, "Isaac Albéniz: An Essay on the Man, his Music, & his Relationship to the Guitar," *Classical Guitar* vol. 15, no. 8 (Apr. 1997), 22-24.
[155] Pola Baytelman-Dobry, *Isaac Albéniz: Chronological List & Thematic Catalog of His Piano Works* (Michigan: Harmonie Park Press, 1993), 9.

Baytelman says that those early works lack some structural completeness because Albéniz was mostly self-taught, so it took him a long time to develop and refine his musical vocabulary.[156]

The beginning of Spanish influence came with Albéniz's association with Pedrell, and there are four main elements in his music of this period: the use of Spanish dance rhythms, the use of *cante hondo*, the use of exotic scales of flamenco music (mostly the Phrygian mode with some use of the Aeolian and Mixolydian modes and the whole-tone scale), and the transfer of guitar idioms. His *Suite Española* (1886) is a good example of the music of this period.[157]

His mature works, most typically *Iberia*, occurred around 1897 after his move to Paris in 1893. They show rhythmic complexities and the combination of the sophisticated European compositional technique, which he learned in Paris, with the nationalistic languages.[158]

It is important to know the period when Albéniz concentrated on composing operas if we want to understand the remarkable transformation from his pre-Iberian piano works to his *Iberia*. Since his involvement with a London businessmen, Henry Lowenfeld, who became Albéniz's manager from 1890 to 1893 and financially supported Albéniz so that he did not have to teach students or to perform as a concert pianist just to make his living, Albéniz began to concentrate more and more on his opera compositions.[159] But despite Albéniz's

[156] Ibid.
[157] Ibid., 13- 16.
[158] Ibid., 17.
[159] Istel, "Isaac Albéniz," 137. Istel says that Albéniz strongly believed his real gift was for serious opera composition, which Albéniz realized as a fallacy only at the end of his life, a few months before his death, lamenting that he had lavished his whole precious span of life on those barren operas instead of sticking to the field in which he was a master. Although Albéniz regretted his

determination to compose operas and to put them in musical theaters in Europe for many years, he did not earn as much fame as an opera composer as he did as a concert pianist, and his operas could not find their place in the European musical theater's repertoire. It seems probable that his incessant passion for opera (*The Magic Opal* in 1892, *Poor Jonathan* in 1893, *Henry Clifford* from 1893 to 1895, *Pepita Jiménez* from 1895 to 1896, and *Merlin* from 1897 to 1902)[160] came from his earlier experiences as a zarzuela composer, his exposure to the musical culture of London and Paris,[161] his effort to grow into a composer with a greater capacity, and the financial support from Henry Lowenfeld and Money-Coutts. And indeed, this period of his devotion to opera did enable Albéniz to grow as a composer, one who could now produce piano compositions not only with more expressive color from the Spanish idiom, but also with large-scale form and more variable orchestral sonority.

Unlike his mature works, Albéniz's early works are sometimes criticized as lacking in thematic development because they repeat the same melodies with just slight changes. Albéniz himself also thought his pre-*Iberia* works were rather simple and infantile, but at the end of his life, he explained:

> It is music a little infantile, simple, spirited; but, in the end, the country, our Spanish country, is also somewhat of these things. I think that the people have good reason to follow the emotion of *Córdoba* or *Mallorca*, the copla of *Sevillianas*, of *Serenata*, of *Granada*…In all of these I now notice that there is less musical skill, less of the "grand idea," but there is more passion, sunlight, taste of olives…These young works, like their small peccadilloes,

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wasted time by devoting himself to opera composition, the author believes that it must have been an indispensable step for Albéniz to go through to grow into a more capable composer.

[160] Clark, 132-133.

[161] Ibid., 18. Clark mentions Albéniz's admiration for Debussy after his attendance at the 1894 premiere of Debussy's *Prélude à l'aprés-midi d'un faune* and his opera *Pélleas et Mélisande* (1902).

> hint at over-sentimental affectation…it seems to me they are like the *alicatidos* [tiling] of the Alhambra, those rare arabesques that do not attempt to say anything with their turns and forms, but that are like the air, like the sun, like the blackbirds or like the nightingales or its gardens, that which is worth more than all Moorish Spain, that is, although we might not want it, the real Spain![162]

Suite Española (1886-1892)

Albéniz's *Suite Española*[163] is a good example of those pre-Iberian works, simple but full of Spanish-oriented musical style. It consists of eight pieces titled with the name of Spanish regions. They are *Granada* (Serenata), *Cataluña* (Corranda), *Sevilla* (Sevillanas), *Cádiz* (Canción), *Asturias* (Leyenda), *Aragón* (Fantasia), *Castilla* (Seguidillas), and *Cuba* (Capricho).[164] The *Suite Española* first appeared in a collection of various pieces, which Albéniz assembled on 21 March 1887 to pay homage to the Queen of Spain, Maria Cristina II.[165] The suite was first published as a complete version in 1911 by the German publisher Hofmeister after Albéniz's death. It had already been advertised in 1886 as an eight-movement suite, but only four movements (*Granada*, *Cataluña*, *Sevilla*, and *Cuba*) had been published by Zozaya in 1886 before the first "complete" version. Stanley Yates mentions that Albéniz performed a *Suite Española* in Madrid in

[162] Stanley Yates, *Isaac Albéniz: 26 Pieces Arranged for Guitar*, (Mel Bay Publications Inc, 1999), 17, quoting José Montero Alonso, *Albéniz: España en "suite,"* Series: Retratos de antaño (Barcelona: Silex, 1988).
[163] Baytelman-Dobry, 43. Albéniz wrote two *Suite Española*s. The first one consists of eight pieces and the second of two pieces. And it is the first *Suite Española* Op. 47 that concerns this paper. Now they are distinguished by the title of *Suite Española No. 1* and *Suite Española No. 2*. Baytelman-Dobry says that the numbers may have been added by the publisher.
[164] According to Baytelman-Dobry, Albéniz originally only included scores of *Granada*, *Cataluña, Sevilla*, and *Cuba. Cádiz, Asturia, Aragóns*, and *Castilla* were added later by the publisher.
[165] Sellek-Harrison, 40.

1886, comprising three "cantos populaires andaluces" of *Serenata* (probably *Granada*), *Sevillanas*, and *Pavana*.[166] The four new movements (*Cádiz*, *Asturias*, *Aragón*, and *Castilla*) added to the set had all been published previously under different titles: *Serenata Española* Op. 181 (composed ca. 1890) now as *Cádiz*, *Chants d'Espagne*, Op. 232, No. 1, "Prelude" (published ca. 1896) as *Asturias*, *Deux Dances Espagnoles*, Op. 164, No.1, "Aragón"[167] as *Aragón* (composed before 1889 and published in 1889), and *Chants d'Espagne*, Op. 232, No. 5, "Seguidillas" as *Castilla*. And the first eight measures in *Cuba* resemble those of *Chants d'Espagne*, Op. 232, No. 3, "Sous les palmier."[168] As mentioned above, the publisher just inserted pieces from other collections into the *Suite Española* and changed their names to fit the title of *Suite Española*. Albéniz's authorization of this is uncertain.[169] Sellek-Harrison points out that because of duplications of a piece in different collections, the opus numbers of Albéniz's compositions are chronologically untrustworthy.[170] Walter Clark agrees about the problematic chronology of Albéniz's works. Clark explains that ordering his music by compositional date does not solve the problem because of the survival of only a few of the original manuscripts, and that the ordering by publication date is even more problematic because of some unpublished works and those which were published long after they were composed. Walter Clark also agrees with Sellek-Harrison on the invalidity of opus numbers, blaming Albéniz and his publishers'

[166] Yates, 17.
[167] Clark, 129. Clark says the title of *Deux Dances Espagnoles*, Op. 164, No. 1 is "Jota aragonesa."
[168] Baytelman-Dobry, 44-45. Baytelman-Dobry mentions the lack of a dedication of these four dances of *Cadiz*, *Asturias*, *Aargón*, and *Castilla* saying that Albéniz usually put a dedication to his works. *Granada* is dedicated to Sra. Da Gracia Fernandez, *Sevilla* to Sra. Condesa De Morphy, and *Cuba* to Sr. D. Ramon Rodriguez Correa.
[169] Clark, 125.
[170] Sellek-Harrison, 40.

careless assignment of opus numbers.[171] For the better understanding of the history of each piece see Table 2 on the next page.[172]

The title of each piece reveals that this suite is a musical transformation of the landscape of Spain: Granada, Sevilla, and Cádiz are Andalusian regions of southern Spain; Asturias, Aragón and Cataluña refer to the regions in northern Spain; Castilla is a region of central Spain. It is not a strange thing to include *Cuba* as the last piece in view of the fact that Cuba was under Spanish rule in 1886 and that Albéniz had concertized there.

Musically the pieces are all ternary in structure with the exception of *Cataluña*. Within the Dance-Verse-Dance structure, the central section is a *copla* (a sung interlude within a dance form), where the tonality usually turns from major to minor. Each piece refers to the rhythm of Spanish songs and dances. *Granada* is a serenade, *Cataluña* is a *corranda* (a mournful 6/8 dance), *Sevilla* is a *sevillana*, *Asturias* is a *soleá*, and *Aragón* is the lively *jota*, *Castilla* is a *seguidillas*, and *Cuba* is a dance in 6/8 and 3/4.

Besides the utilization of the name of Spanish regions and the rhythms of Spanish folk songs and dances, Albéniz also took the guitar as his instrumental model to produce Spanish sound. Although we cannot find any of Albéniz's works written for the guitar, it is obvious that he had the sound of Spanish guitar in mind when composing some of his works. Albéniz seems to have enjoyed not only composing his piano music based on the guitar sound but also listening to them performed on the instrument of its original model, the Spanish guitar.

[171] Clark, 122.
[172] Sellek-Harrison, 44-45.

Table 2. Albéniz, *Suite Española*.

Title	Subtitle	Date of Composition	First Edition	Original of *Suite Española*	Inserted from
Granada	Serenata	1886	Zozaya, 1886	Original	
Cataluña	Curranda	1886	Zozaya, 20 Sep. 1892	Original	
Sevilla	Sevillana	Before 1886	Zozaya, 1886	Original	
Cádiz[173]	Canción, or Saeta[174]	Ca. 1890[175]	Zozaya, 4 Mar. 1901		*Serenata Española* Op.181[176]
Asturias	Leyenda	Ca. 1896	Zozaya-Unión Musical Española, 3 Mar. 1901		*Chants d'Espagne* Op. 232,[177] No. 1, "Prélude"
Aragón	Fantasía	Before 1889	Zozaya-Unión Musical Española, 3 Mar. 1901		*Deux Dances Espagnoles*[178] ,Op.164, No.1, "Jota aragonesa"
Castilla	Seguidilla	Ca. 1896	Zozaya-Unión Musical Española, 3 Mar. 1901		*Chants d'Espagne*, Op.232, No.5, "Seguidillas"
Cuba	Capricho or Nocturno[179]	1886	Zozaya-Unión Musical Española, 30 Sep. 1892	Original	The introduction is the same as that of *Chants d'Espagne*, Op.232, No.3 "Sous les palmier"

[173] Ibid., 41. Sellek-Harrison says that *Cádiz* also has been published as "Célebre Serènade Espagnole."
[174] Clark, 125. According to Clark, "Serenata" is another subtitle for *Cadiz* besides "Canción" and "Saeta."
[175] Ibid., 129. Clark says that *Serenata española* was composed in or before 1890.
[176] Ibid. Clark says that the alternate title of *Serenata española* is *Célèbre sérénade espagnole*.
[177] Ibid., 130. Clark claims that *Chants d'Espagne* was composed from 1891-1894 and that Nos. 1-3 were published in 1892 and Nos. 4-5 were in 1897.
[178] Ibid., 128. *Deux Dances Espagnoles, Dos Danzas Españolas*, and *Spanish National Songs* are the alternate titles from later editions for *Deux Morceaux Caractéristiques*.
[179] Ibid., 126.

Yates explains how comfortable Albéniz was with the idea of other instrumentalists' performing his music, quoting the Barcelona writer Apeles Mestres:

> I recall writing on another occasion that when Albéniz heard him [Tárrega] play his famous Serenata on the guitar, he felt such emotion, and was so moved, that he could not help but exclaim: "This is what I had conceived!"[180]

In a letter to his friend Enrique Moragas, Albéniz expressed his admiration for the Spanish guitarist Miguel Llobet:[181]

> Miguel Llobet, the Barcelona guitarist bordering on the wondrous, surprises, not with Gypsy rhythms, but rather in the way he impresses on the strings of his guitar a stamp of elegant authenticity that is amazing.[182]

It is no wonder that Albéniz wanted to express those impressions, gained from listening to the authentic Spanish guitarists, in the piano score. Once he began his effort to express the spirit of Spain through the adaptation of Spanish folk songs and dances and the Spanish guitar sound, he never stopped using the guitar idiom in his piano music. Especially the first piece, *Granada* (Serenata) and the fifth piece, *Asturias* (Leyenda) of *Suite Española* are clearly in guitar flavor, which explains why there are so many transcriptions for the guitar of these two pieces.

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[180] Yates, 7, quoting Emilio Pujol, *Tárrega, Ensayo Biográfico* (Lisbon, 1960), 104.

[181] Yates says that Llobet appeared at the Sala Giralt benefit concert in Tiana, which was arranged by Albéniz, and performed Albéniz's *Granada* and other transcriptions. He emphasizes that Albéniz was more than happy to hear his music performed on the guitar by Llobet.

[182] Ibid., quoting José María Llorens Cisteró, "Notas inéditas sobre el virtuosisimo de Isaac Albéniz u su produccíon pianística," *Anuario Musical* 14 (1959), 101. Translated in Walter Clark, *Isaac Albéniz: Portrait of a Romantic*, 283 (London: Oxford University Press, 1998).

"Granada (Serenata)" of *Suite Española*

The first piece, *Granada* (Serenata), as we can expect from its title, is named after the city of Granada, in Andalusia, where the Moorish tradition is the strongest. Granada was the last city in Spain under Arab dominion until 1492, when the Arabs were forced to go into exile or to convert. It is the city where the magnificent Alhambra, one of the finest epitomes of Arab culture, still exists. The hint of Albéniz's inspiration from Moorish culture is strongly expressed by the use of the augmented seconds in the *cante hondo* section in *Granada*.

Sellek-Harrison's quotation of the composer will help our understanding of what Albéniz intended to express in this piece *Granada*:

> Dear Enrique:[183] embraces and a few words. It is necessary for me to naturalize Granada in Catalonia. You know very well that I don't pretend to be a smiling moralist, but I believe in a morality of music. This morality is for me like those people that smile while they show their wet shimmering tears.
>
> I think that Granada, where I am, is "the treasure of Andalusian music." I also believe that I must write this, as I am convinced that my youth is full of enough musical experiences to embark in the conquest of this wonderful land, endowed with exquisiteness, cordiality and love, but safe-keeping all this as the Arabs safe-kept the flowers of their garden and the women in their palaces.
>
> I must avow that I can't describe otherwise my permanency in this dreamland, but through my compositions. I live and write a "Serenata," romantic to paroxysm and sorrowful to desperation, among the aroma of the flowers, the twilight of the cypresses and the snow of the Sierra. I will not compose the inebriation and boisterous merry-making: now I seek the heritage that is a gold mine: at the utmost, the guzli (lyre), dragging lazily the fingers on the strings. And above all an out of tune and soul-tearing lament.
>
> I give my "Granada" the subtitle Serenata. This may come

[183] Don Enrique Moragas was a friend of Albéniz's.

> out a little romantic and perhaps slightly unpractical: but what can be done! I felt the temptation of putting as a subtitle Spiritual Retreat (Recogimiento Espiritual). Undoubtedly, I would have been labeled as too pretentious. Let us leave it as Serenata and let us get away from the vision that many have of Granada, contemplating it through the women dancers that expand on the stage a wide starched piece of the big batiste train of their dress. Granada is not that, Moragas, my friend and the Granada that I intend to introduce to my compatriots, the Catalonians, must be in this moment exactly the opposite. I want the Arabian Granada, the one that is all art, the one that appears to me all beauty and emotion and the one that can tell Catalonia: Be my sister in art and my equal in art.[184]

This gives us a clear vision of Albéniz's fascination with and great love for Granada, the place where he first performed as a twelve-year old boy and came to visit nine years later as a grown man and artist of established stature. As the letter implies, Albéniz seems to have composed *Granada* seeking the spirituality of Arab culture rather than trying to express musically the impression from those conspicuous Islamic traditions of the architecture, the flamenco dancers, and their splendid costumes. This explains the introspective character in *Granada*.

In expressing the spirit of Arabian Granada, Albéniz wrote a work full of Spanish idiom: the narrow compass of the melodic line (which rarely surpasses a sixth), repetition of the same note, frequent embellishment of an appoggiatura from above or below, and the guitar sound. Walter Clark suggests that the *guzla*, an ancient Arabic instrument, which Albéniz actually never heard, is the inspiration for this piece, quoting Albéniz's letter above written in 1886:

> I live and write a *Serenata*…I seek now the tradition…the *guzla*, the lazy dragging of the fingers over the strings. And above all, a heartbreaking lament out of tune…I want the Arabic Granada, that which is art, which is all that seems to me beauty and

[184] Sellek-Harrison, 48-49, quoting José María Llorens Cisteró, "Notas inéditas sobre el virtuosismo de Isaac Albéniz y su producción pianistica," *Anuario Musical* 16 (1959), 99-100.

emotion…[185]

His inexperience of the sound of *guzla* might have maximized Albéniz's imagination and creativity, and his romantic imagination might have extended well beyond the actual sound of the instrument.

According to Stanley Yates, Albéniz himself arranged his *Granada* for the guitar performance of Miguel Llobet, who was the student of Francisco Tárrega, in Barcelona in 1906.[186] *Granada* is mostly in the key of F major with frequent modulation to its minor mode (f minor). Almost without exception Albéniz's early nationalistic pieces are in simple sectional form, usually A B A; *Granada* also has the form of A B A, as can be seen in Diagram 1.

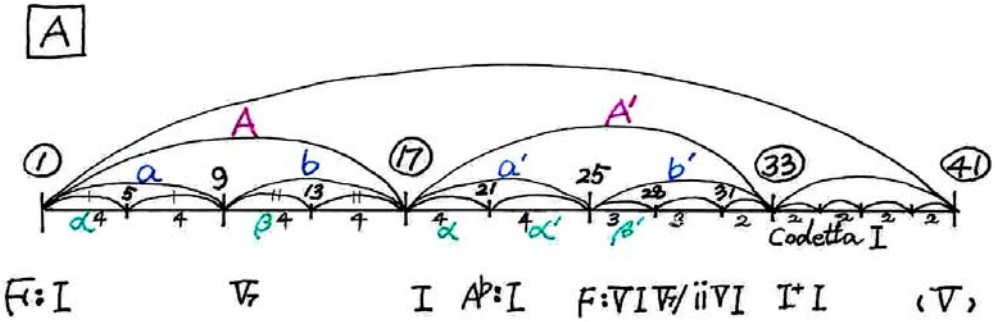
Diagram 1. Form of *Granada* ("Serenata") of *Suite Española* by Albéniz.[187]

The A section and the B section contrast in many ways. The A section (mm. 1-40) is more instrumental while the B section (mm. 41-120) is more like *cante hondo* (deep song).[188] The melody is in the alto register (in the left hand) in the A section, while it is in the soprano register (in the right hand) in the B section.

[185] Walter Aaron Clark, *Albéniz: Portrait of a Romantic* (Oxford: Clarendon Press, 1998), 65.
[186] Stanley Yates, *Albéniz's Leyenda* (*Preludio-Asturias*) (Accessed 18 November 2002) at http://www.stanleyyates.com/articles/albeniz/leyenda.html.
[187] The numbers above the vertical lines are measure numbers.
[188] See above in Chapter I, "the History of Flamenco and the Flamenco Guitar," for more information of *cante hondo*.

The range of the melodic line is rather narrow, almost always staying within an octave in the A section. But in the B section, the melodic line ranges more than two octaves, very natural when we imagine the freedom in the singing of flamenco. And as a *cante hondo* section, the B section also has the melody frequently ornamented. The key changes more frequently in the B section, and while the structural rhythm is regular in the A section, the regularity of the structural rhythm is broken in the B section. The moods in both sections are quite different too. The A section sounds more gay in comparison with the B section. The deep and tragic feeling of the B section represents the spirit of *cante hondo*.

Diagram 2. Form of the A section of *Granada* ("Serenata") of *Suite Española* by Albéniz.[189]



The A section (mm. 1-40, see Diagram 2) consists of three subsections: A (mm. 1-16)-A'(mm. 17-32)-Codetta I (mm. 33-40).[190] A (mm. 1-16) consists of two equal periods, a (mm. 1-8) and b (mm. 8-16). Each period consists of two four-measure phrases. In the first period (a), the first phrase (α, at mm. 1-4)

[189] The numbers under the horizontal line represent the length of each motivic unit.
[190] To avoid confusion, the largest sections are always referred to as "the A section" or "the B section" and their subsections are simply as "A" or "B." And the use of small letters like "a" or "b" is for the periods in the subsections. The phrases are marked by "α" and "β."

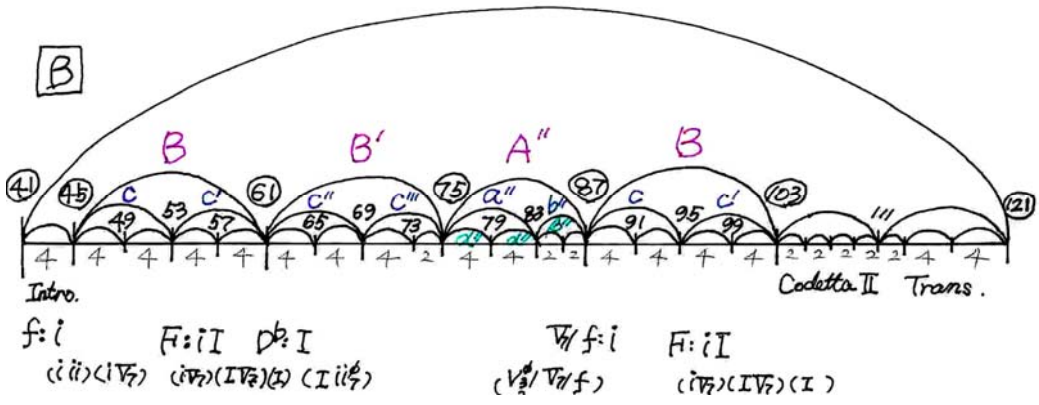
repeats at measures 5-8 without any change. The second period (b) also has the same scheme. The first phrase (β) of measures 9-12 repeats at measures 13-16. While the two periods (a and b) are different in the accompaniment harmony in the right hand (a on the tonic chord, and b on the dominant 7^{th} chord), their melodic motives are similar (mm. 3-4 in a, and mm. 11-12 in b share the same motive).

The second subsection (A') is a little troublesome. The first period (a') of A' starts with the same phrase (α, at mm. 17-21) as the beginning phrase (α, at mm. 1-8). But without repeating that phrase as in the first subsection (A), it modulates to A-flat major (α', at mm. 21-24). This key doesn't last long. At the second period (b') of A', the original key F major returns, and at the same time the regularity of the structural rhythm breaks. The regular four-measure phrase shortens into a three-measure phrase (mm. 25-27, and mm. 28-30). But from the point of view of hypermeter, these compressed phrases can be seen in a regular structural rhythm. The previous subdivision of a period into 4+4 is now into 3+3+2, both of which form an eight-measure period. After some harmonic varieties in these three-measure phrases, the tonic chord comes at measures 31-32. This is the part which confused Sellek-Harrison. She defines these two measures (mm. 31-32) as the beginning of the codetta, and she remarks about the use of this codetta (Codetta I) material in the codetta of the B section (Codetta II). She simply explains that Albéniz altered the order of the chords, which was F-major and then F-augmented in the A section so that Codetta II starts with F-augmented in the B section. Her theory seems to lack coherence in explaining the formal

structure of this piece. It seems more coherent to explain that those two measures (mm. 31-32) belongs to the previous period (b') and Codetta I starts at measure 33. By placing measures 31-32 in b', b' becomes an eight-measure period ending with the tonic, which means the second subsection (A') ends with an authentic cadence, and Codetta I starts with F-augmented. This explains why Codetta II begins with F-augmented in the B section. The A section has two sixteen-measure subsections (A and A'), each of which consists of two eight-measure periods (a and b in A, and a' and b' in A'), and an eight-measure codetta. This codetta is a reminiscence of the ending of the last period (b') of the A section. The alteration of the F-augmented (mm. 33-34) and the F-major (mm. 35-36) is repeated and then Codetta I ends with the dominant note.

The B section (mm. 41-120; see Diagram 3) is twice as long as the A section (the A section is 40 measures long and the B section is 80 measures long).

Diagram 3. Form of the B section of *Granada* ("Serenata") of *Suite Española* by Albéniz.[191]



[191] Under the horizontal line, the alphabets in small letter indicate the key of minor mode while those in capital represent major keys.

The first subsection (B) in the B section starts after the four-measure introductory accompaniment (mm. 41-44). This introductory phrase consists of two two-measure units. This accompaniment pattern, which Sellek-Harrison calls a two-measure rhythmic ostinato pattern,[192] is an important factor in the flow of the B section, where the rhythmic regularity in the melody in the B section changes.

The B section consists of Introduction (mm. 41-44), the first subsection (B, mm.45-60), the second subsection (B', mm. 61-74), the third subsection (A", mm. 75-86), the fourth subsection (B, mm. 87-102), and Codetta II (mm. 103-120). The formal structure of the B section is quite balanced too: the four-measure introduction at the beginning, the modified and prolonged version of Codetta I (18 measures) at the end, and in the middle, the first two subsections of B (16 measures) and B' (14 measures), which are followed by a reminiscence of the opening A (12 measures) and the repeat of B (16 measures). The third subsection (A") presents the same material of A in the A section: the guitar accompaniment in the right hand and a nostalgic melody in the left hand. The first two subsections (B and B': 30 measures) and the third and fourth subsections (A" and B: 28 measures) are fairly balanced.

The first subsection (B) consists of two periods of c (mm. 45-52) and c' (mm. 53-60). As mentioned above, the left-hand accompaniment is based on a two-measure rhythmic pattern, while the right hand in the first period (c) melody has a three-measure pattern. This produces the effect of double meter, which is one of the characteristics of flamenco music. And in another flamenco characteristic, the soulful *cante hondo* melody in the B section contrasts with the

[192] Sellek-Harrison, 57.

more lively and lighter dance character of the melody of the A section. If we say that the character of the A section melody is the *rasgueado*-like arpeggio playing and the passage with the written-out turn ending with a triplet, the B section melody is characterized by the three-measure long-note passage and the freely flowing sixteenth-note passage. This freely-moving melodic line with ornaments produces a strong flamenco flavor. This reminds us of its pure parlando-rubato nature, with which *cante flamenco* is usually sung *palo seco* (without guitar accompaniment). The augmented 2nds (E-natural and D-flat at mm. 50 and 52) are also characteristic in *cante hondo* singing. The F minor key helps the sad mood of the *cante hondo* melody. The free florid sixteenth-note passages overlap each other, creating an on-going feeling. As soon as the last sixteenth-note passage (mm. 51-52) descends to the tonic, the repeat of the three-measure long-note passage begins (m. 53).

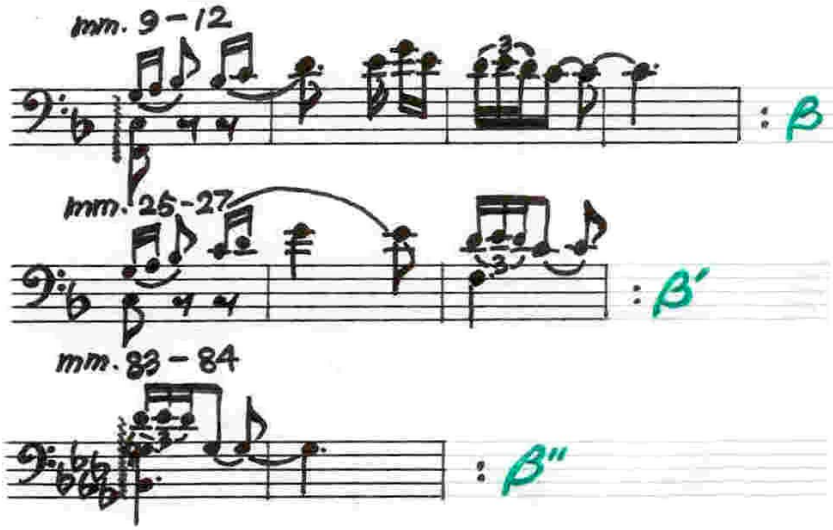
The music returns to its major mode, F major, in the second period (c' at mm. 53-60). The phrase begins with the same three-measure long note passage followed by the sixteenth-note passage, but this time the range is narrower (within one octave) in comparison with that of the first period (c), which ranges more than two octaves. The second period (c') ends with a perfect authentic cadence but still has a flowing feeling because of the ascending accompaniment (mm. 59-60).

This second subsection (B') also has two periods, c" (mm. 61-68) and c"' (mm. 69-74). The second subsection (B') is in D-flat major, which lasts through the third subsection until the first period (c) repeats in F minor mode at measure 87. The key has been changed from F major to D-flat major but the melodic

contour and the range span in this second subsection (B') are very similar to those of the first subsection (B).

The third subsection (A", mm. 75-86) is still in D-flat major, the same key as that of the *cante hondo* section, but the material is from the guitar accompaniment section: the strumming guitar sound at the beginning of each phrase and the triplet-ending. After the repeat of the first motive (α") in D-flat major, the second motive (β") comes in a compressed form (mm. 83-84 and 85-86). The first appearance of the second motive (β) is at measures 9-12 (β, 4 measures) and it reappears at measures 25-27 (β', 3 measures) in a compressed form (See Example 14).

Example 14. Modification and compression of the second motive (β) in *Granada* ("Serenata") of *Suite Española* by Albéniz.



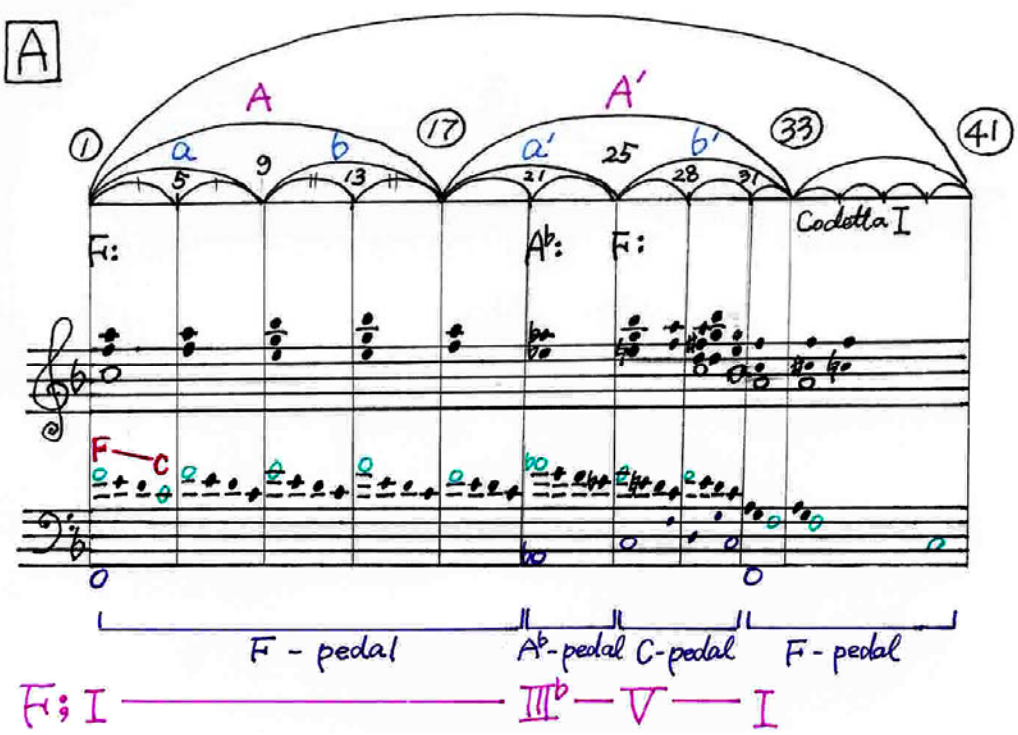
It is more compressed when it appears third time: at measures 83-84 (β", 2 measures). Each of them is repeated with a slight modification and then ends with

the dominant 7th of F major/minor (mm. 9-12 is modified at mm. 13-18, mm. 25-28 is at mm. 29-30, and mm. 83-84 is at mm. 85-86). It seems that Albéniz compressed all the elements of *Granada* in this part: in the middle of the B section, the sudden reappearance of the opening tune in a compressed form is still in the key of the *cante hondo* section.

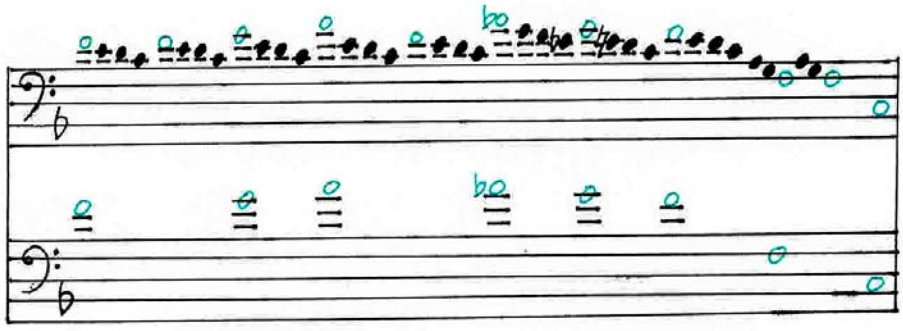
After the reminiscence of the A section, the fourth subsection repeats the first subsection (B) at measures 87-102. After the perfect authentic cadence at measures 101 and 102, Codetta II follows. Measures 103-110 are a modified Codetta I (the alternation of F-augmented and F-major for eight measures) with a change in the register of the melody (the melody is now in the right hand). This modified passage is followed by the transition (mm. 111-120), where the descending three notes (A-G-F) now appear as F-E♭-D♭, and lead to the dominant harmony before resolving to the tonic in the repeat of the A section. The repetition of the A section is followed by the repeat of Codetta I, which is extended one more time with the descending F-major tonic arpeggios (mm.161-163) and the tonic chord (m. 164).

In the A section (see Diagram 4), the melodic contour of each phrase shows the characteristic descending tetrachord (F-E-D-C). The melodic range in the A section is rather narrow. The larger scope of the melodic line in the A section is F-G-A-A♭-G-F, which eventually descends to F an octave lower (see Example 15). In the harmony, by playing the arpeggio chord at the beginning of every phrase (mm. 1, 5, 9, 13, 17, and 21) and the bass note (mm. 25, 30, and 31) with the left hand, the pedal points build a larger harmonic structure of I-III♭-V-I

Diagram 4. Melodic contour and harmonic changes in the A section of *Granada* ("Serenata") of *Suite Española* by Albéniz.



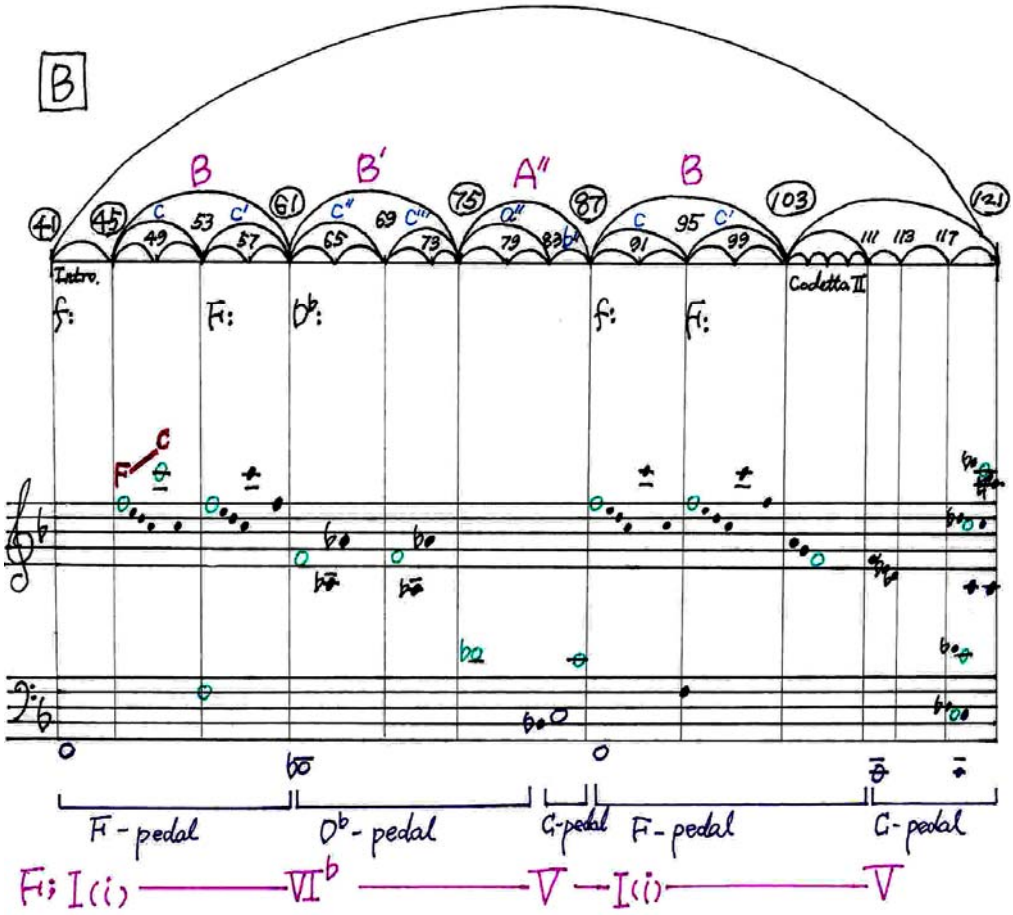
Example15. The melodic line of the A section of *Granada* ("Serenata") of *Suite Española* by Albéniz.



in F major. Through this pedal point, the music is more coherent harmonically even after there is a brief key change, which easily confuses analysists if they do not see it in a larger scope. The use of pedal point in the right hand also contributes to the understanding of this piece in its larger scope. By putting the note C, which is the common note of the F-major tonic, the A♭-major tonic, and the F-major dominant, in the bass note of each chord up to measure 28, the C-pedal point enforces the understanding of this piece in its larger harmonic scope (See Diagram 4 and Example 15).

The contrast between the A section and the B section was already mentioned before: the instrumental accompaniment style (especially the guitar sound) in the A section and the florid *cante hondo* singing in the B section. The contrast between the A section and the B section is not only in mood and style but also in texture, melodic contour, melodic range, and the way of ornamenting melodies. Now the melodic line ascends from F to C in the B section (mm. 45-47), in contrast to the descending melodic line of the A section (mm. 1-4). The melodic line ranges through four octaves from the highest C (in the right hand) at measure 47 to the lowest C (in the left hand) at measure 113. The harmonic structure in the B section is established in the same way as in the A section. The use of pedal point in the left hand builds a larger harmonic expanse of I(i)-VI♭-V- I(i)-V of F major (See Diagram 5 on the next page).

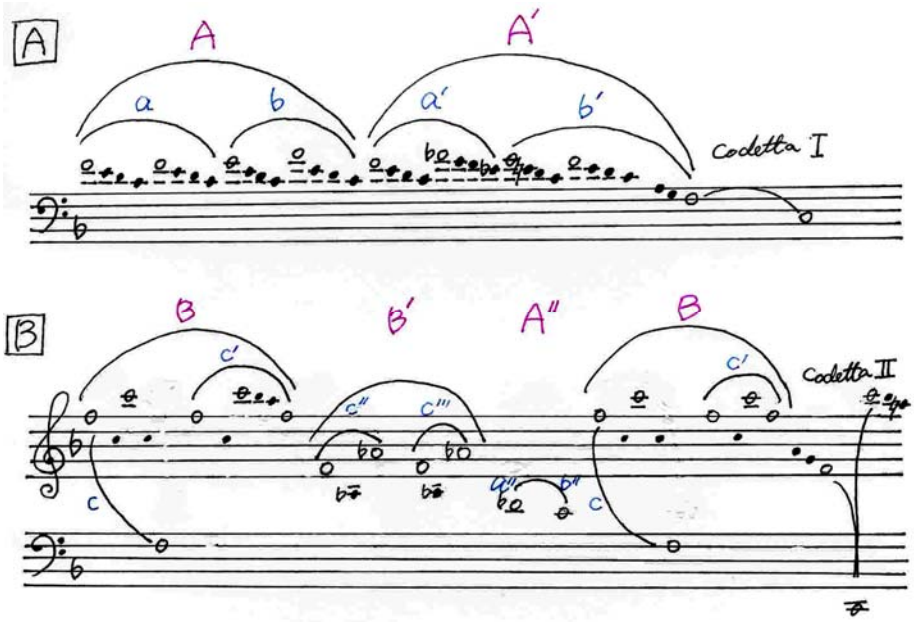
Diagram 5. Melodic contour and harmonic changes in the B section of *Granada* ("Serenata") of *Suite Española* by Albéniz.



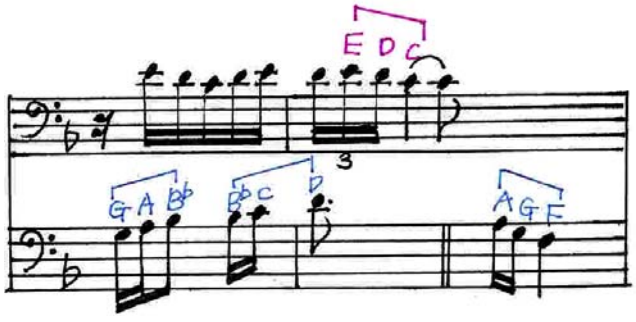
The melodic contour of the A section is step-wise in a comparatively narrow range, while there are many leaps and a more freely flowing melodic line in a much wider range in the B section (see Example 16 on the next page). Despite these contrasts between the A section and the B section, there is still a sense of unity throughout this piece. The descending tetrachord of F to C (F-E-D-C) in the A section seems to be the basic motive in this piece. This descending tetrachord changes into the ascending F-C in the B section. The descending

tetrachord is in a form of written-out ornamentation (see Example 17).

Example 16. Comparison of the melodic contour and range of the A section and the B section of *Granada* (“Serenata”) of *Suite Española* by Albéniz.

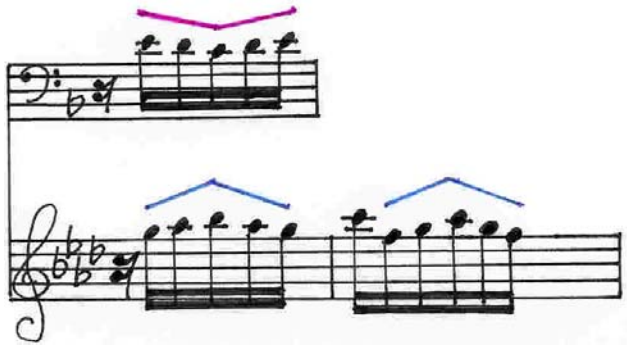


Example 17. Motive of the descending three notes in the A section of *Granada* (“Serenata”) of *Suite Española* by Albéniz.



The last part of this melody is a written-out upper mordent in the first subsection (a) in the A section. The last three descending notes in this written-out upper mordent (E-D-C) are utilized as ascending three notes (G-A-B♭ and B♭-C-D at measure 9) and descending three notes in the second subsection (b) in the A section and as the descending three notes (A-G-F) in Codetta I (mm. 33-40) and Codetta II (mm. 103-112). The contour of the same melodic part (E-D-C-D-E) in the A section is also utilized in the florid sixteenth-note melodic line of the B section, not the same way but in a rotated way (see Example 18).

Example 18. Rotation of the A section melodic line in the B section of *Granada* ("Serenata") of *Suite Española* by Albéniz.

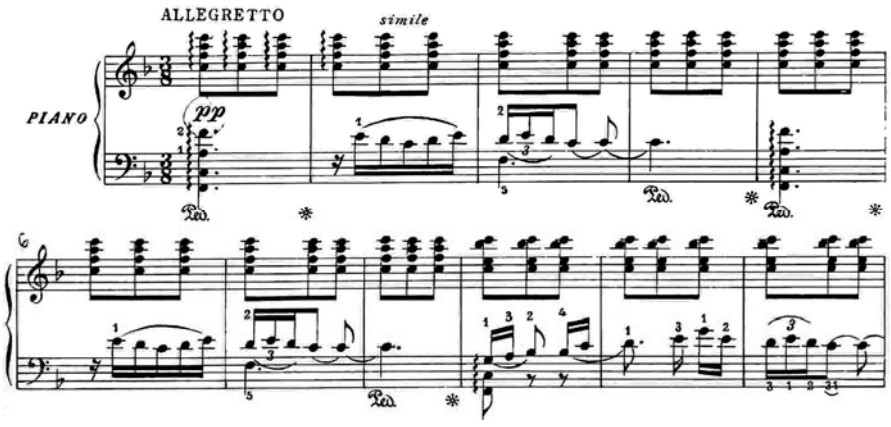


The unity in the content of *Granada* is achieved not only by the melodic motive; flamenco sound is another vehicle that unites each part and section of *Granada*. This is the most important feature in *Granada*. Like other flamenco works, each phrase consists of four bars of 3/8 (twelve beats). The opening arpeggio in the left hand, with its strumming chord in fourths, is a good example of the sound of the Spanish guitar. The strumming of the left hand produces quite

a different effect from that of the right-hand arpeggios. While the left-hand arpeggio gives a strong impulse to the piece, the right-hand arpeggios function as an accompaniment. Neither of them has the *rasgueado* sound. If they are played on the guitar, they are likely to be played with index finger (the top note of the left-hand arpeggio with thumb since it is part of the melody), which would produce a much milder sound in comparison with the arpeggios played in the *rasgueado* technique (played with all four fingers except thumb in a fast stroke).

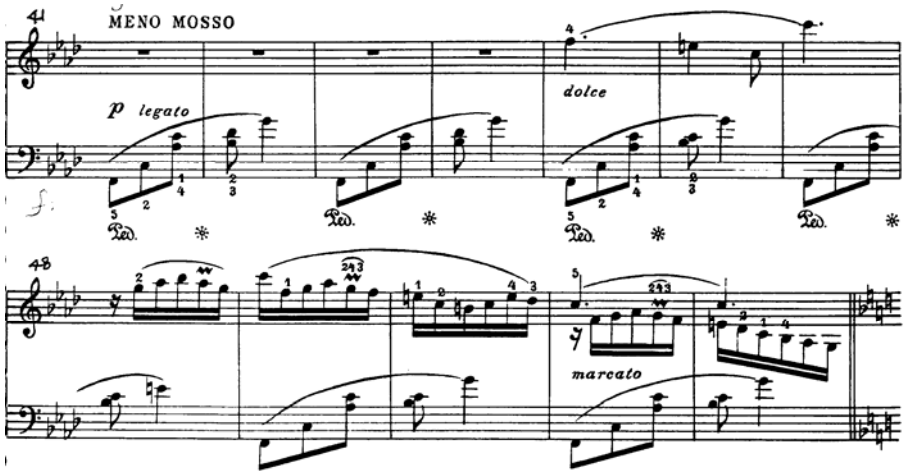
The texture of the A section is obviously that of the guitar (see Example 19). With the wide spacing between the two hands, the very melodic, almost singing-like line in the left hand (mm. 2-4) is clearly distinguished from the right-hand accompaniment. The accompaniment chord is in a higher register than the melody, something so natural on the guitar that the melody could be played with considerable vibrato, while the accompaniment has a lighter and less prominent sound.

Example 19. Albéniz, *Granada* (Serenata) from *Suite Española* (mm. 1-11)



The B section is full of expressiveness and freedom in comparison with the A section, which is more rhythmic with the regular four-bar phrases (see Example 20). The B section is obviously a *cante hondo* section, which functions

Example 20. Albéniz, *Granada* from *Suite Española* (mm. 41-52).

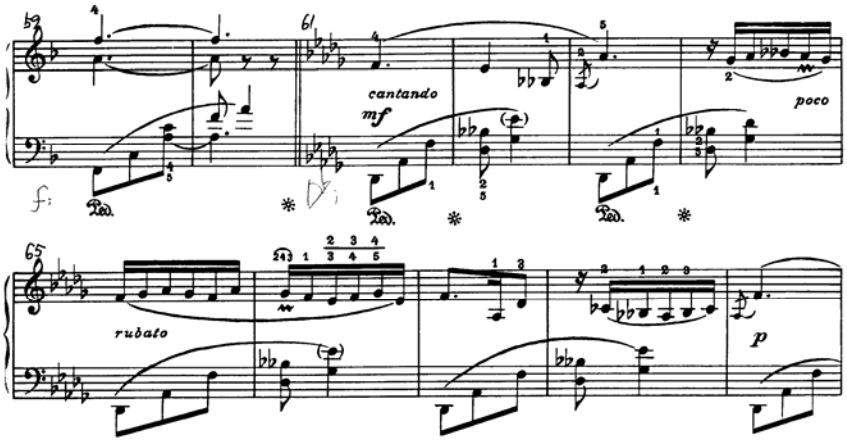


as a cadenza in flamenco dance movements. While the A section is constantly in the key of F major, the keys of the B section change from F major to f minor back and forth with one interruption of D flat major in mm. 61-86. This frequent major/minor mode change is often found in flamenco music (see Example 21 on the next page).

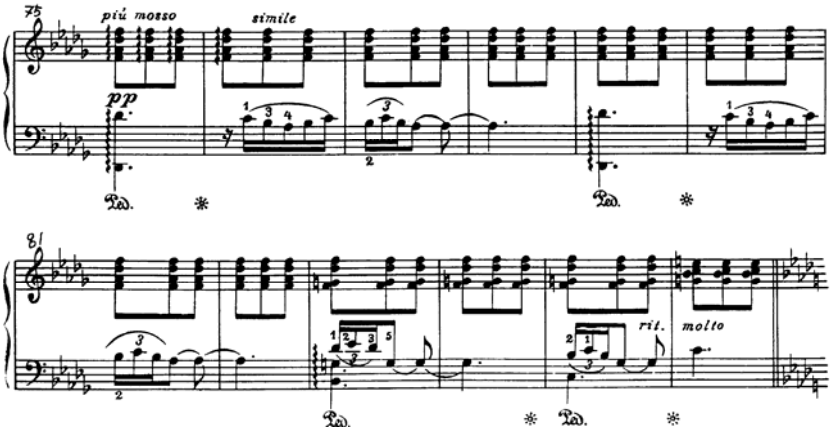
Before it returns to the normal F major-f minor keys, the A-section tune appears in D-flat major (mm. 75-86, see Example 22 on the next page). This reminiscence of Spanish guitar sound is put between the *cante hondo* sections, making it sound like an instrumental interlude, but this reminiscence of the A section is far more important than just an interlude, since it has all the vital

elements of the A section.

Example 21. Albéniz, *Granada* from *Suite Española* (mm.59-69).



Example 22. Albéniz, *Granada* from *Suite Española* (mm. 75-86).



As explained above, the flamenco sound in *Granada* is strongly stated through ornamentations, triplets, the descending tetrachord, and augmented seconds in the melody and through the use of the guitar idiom and *cante hondo*

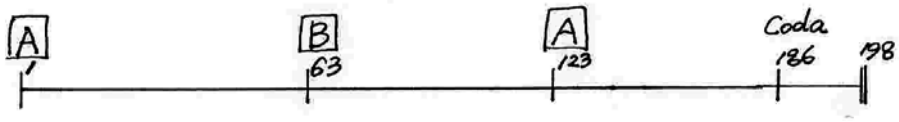
singing. Wide spacing between the melody and the accompaniment, the arpeggiated accompaniment chords, the narrow-ranged melody, and the ostinato pattern in the left hand are obviously inspired by the texture of the guitar.

"Asturias (Leyenda)" of *Suite Española* by Isaac Albéniz

The fifth piece, *Asturias* (Leyenda)[193] is the quintessential "Spanish guitar" piece. *Asturias* is so idiomatic to the guitar that it is one of the most often-played transcriptions in the guitar repertoire. It was also a favorite of Andrés Segovia. Although it was originally written for the piano, it has become the piece most widely identified with the guitar.[194] Albéniz wrote this piece during the early 1890s, probably in London where he had established himself as a concert pianist and composer. It was first published in Barcelona as the opening "Preludio" of a three-movement set of *Chants d'Espagne*, Op. 232, which was the result of the inspiration of the Andalusia region—the home of flamenco and of the Moorish invasion.[195] For this reason Yates claims that the title of this specific piece (*Asturias*) might mislead the audience because the image of Andalusian guitar is obviously different from the Asturian bagpipe, the defining folk instrument of Asturias.[196] This piece was one of several that were later added to make a complete set of *Suite Española* and titled differently from their original titles by the publisher.

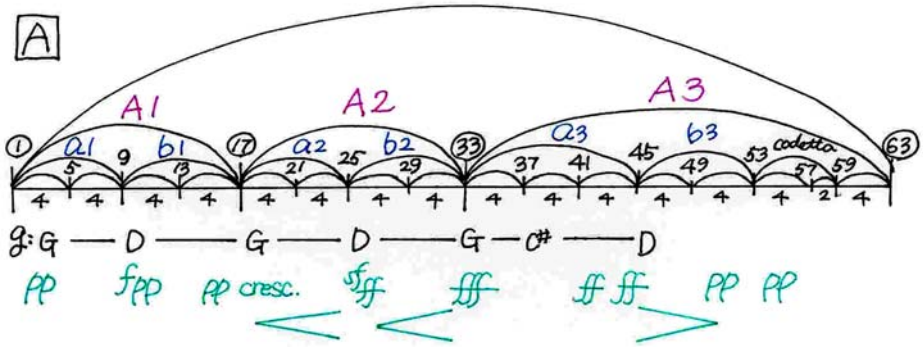
[193] "Leyenda" means legend.
[194] Yates, 1.
[195] Clark, *Isaac Albéniz: A Guide to Research*, 16.
[196] Yates., 2.

Diagram 6. Form of *Asturias* of *Suite Española* by Albéniz.



Like most Albéniz's piano music, *Asturias* is also not exceptional in terms of its simple form. Its ternary structure is based on the combination of the instrumental section and the *copla* section .[197] The first section is based on G-minor mode and the second section on Phrygian D-mode (See Diagram 6).

Diagram 7. Form of the A section of *Asturias* of *Suite Española* by Albéniz.



The A section has three subsections of A1 (mm. 1-16), A2 (mm. 17-32), A3 (mm. 33-62) (see Diagram 7). The first two subsections (A1 and A2) consist of two eight-measure periods. The third subsection has two periods (a3 and b3), which are extended internally (a3 on the tonic is now 12 measure long) and externally by the codetta at mm. 53-62. The formation of each subsection in the A section is based on the repetition of the same material of the guitar idioms (see

[197] *Copla* means couplet, stanza, or popular songs, and in Spanish piano music it generally refers to the lyrical melody contrasting to the more rhythmic parts.

Example 23 on the next page). But when the same material repeats, the structural scheme expands: both by increasing dynamics and by doubling some notes or playing the whole chords (compare mm. 1, 17, and 33), which eventually return to the beginning (mm. 45 and 49).

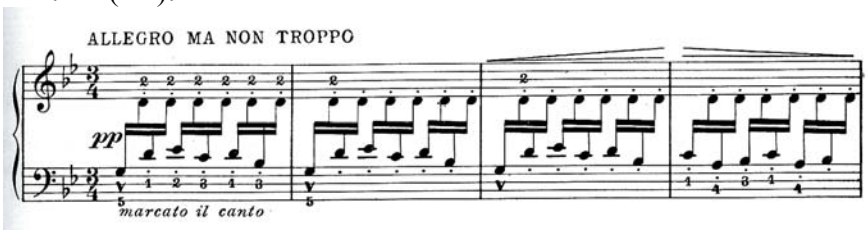
The first subsection of A1 (mm. 1-16) consists of two equal periods of a1 (4 measures) and b1 (4 measures). This four-measure phrasing (twelve-beat pattern) is the typical rhythm of the flamenco guitar.[198] The opening melodic material of D-E♭-C-D-B♭ in the first period of a1 (mm. 1-8) is incessantly repeated in every phrase. The tonic (G) is repeated three times on the first beat of the first three measures of each phrase in a1. The D-E♭-C-D-B♭ melody is repeated three times (mm. 1-3) and the motivic material of M/m2↑ (ascending M/m second: D-E♭ and C-D) and M/m3↓ (descending M/m third: E♭-C and D-B♭) is utilized to end the first phrase (C-A-B♭-C-A-B♭, m. 4) and the second phrase (C-A-B♭-G), which descends to the dominant (D) at measure 9. The second period of b1 (mm. 9-16) shares the same motivic material of M/m2↑ and M/m3↓. Here the structural scheme is similar: the dominant (D) on the first beat of the first three measures of each phrase in b1, and the repeated melody of D-E♭-C-D-A (mm.9-10). At measures 11-12 and 15-16, the melodic contour changes but still follows the rule of the motivic material of M/m2↑ and M/m3↓.

The second subsection of A2 (mm. 17-32) also consists of two subsections of a2 and b2. The first period of a2 in the second subsection is the exact replica of

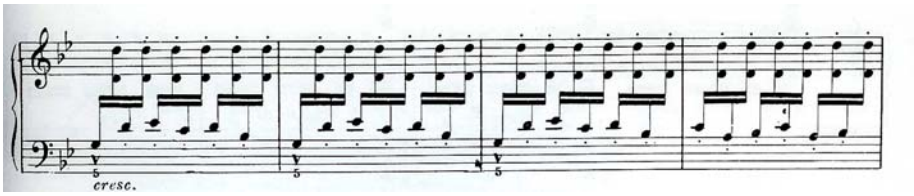
[198] See Chapter I, "The Keys and Rhythm of the Flamenco Guitar" (p. 23).

Example 23. Albéniz, *Asturias* (Leyenda) from *Suite Española* (mm. 1-4, 17-20, 33-36, and 45-52).

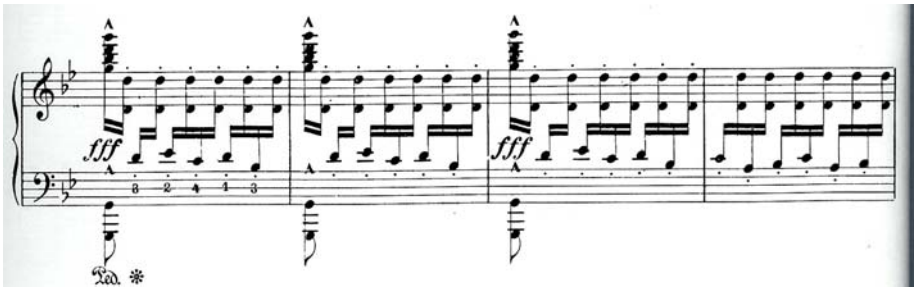
mm.1-4 (A1):



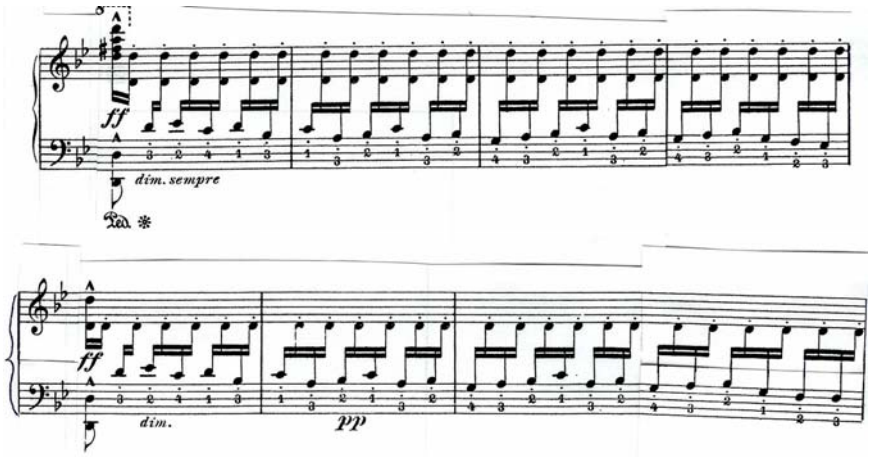
mm. 17-20 (A2):



mm. 33-36 (A3):



mm. 45-52 (A3):

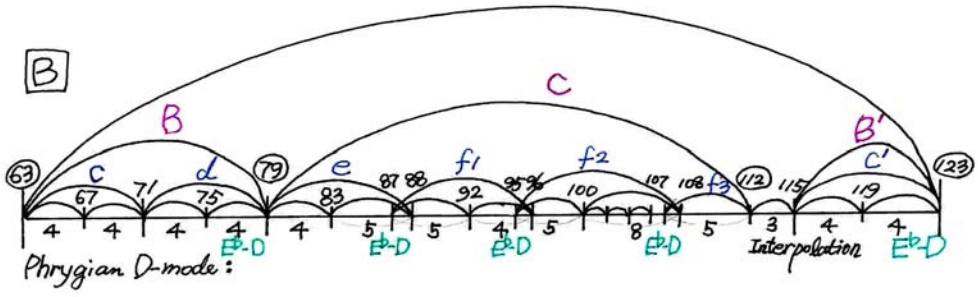


the first period of a1 in the first subsection except for the octave-doubling of the open-string pedal point in the right hand. Since the beginning of the second subsection of A2, the dynamic increase and the full chord playing (*rasgueado*) from measure 25 produce fuller and bigger sound. But still the use of the same motivic material of M/m2↑ and M/m3↓ and the harmonic flow from the tonic (G, during the first period of a2) to the dominant (D, during the second period of b2) in the left-hand melody with the open-string pedal point in the right-hand accompaniment is the same.

The third subsection of A3 (mm. 33-62) has two periods (a3 at mm. 33-44 and b3 at mm. 45-52) and a codetta (mm. 53-62). The first phrase (mm. 33-36) of the first period of a3 begins the same as measure 1-4 and 17-20 except for the *rasgueado* playing, which is applied to every first beat of the first three measures of each phrase. Unlike the previous two subsections of A1 and A2, where the first period has two almost identical phrases based on the tonic before it moves to the dominant in the second period, the first period of the third subsection shows its gradual motion from the tonic (G) through the Ger+6 (C-sharp) to the dominant (D) . The C-sharp (Ger+6 in an unusual inversion: C-sharp in the bass) in the second phrase of the third subsection implies the Phrygian D-mode. The alternation of V and Ger+6 (mm. 41-44) leads to the original opening material of M/m2↑ and M/m3↓ on the dominant at measures 45-48 still with octave-doubling in the right hand, which finally goes back to the single-note open-string pedal point at measures 49-52. The dominant-pedal, which was firmly established from measure 45, is maintained in the codetta, where the texture changes; neither the

right-hand plays single notes/octaves nor the left-hand melody plays around the right-hand single notes/octaves any more. After the alternation of V and VI at measures 53-56, the dominant arpeggios (mm. 59-62) lead to the end of the A section.

Diagram 8. Form of the B section of *Asturias* of *Suite Española* by Albéniz.

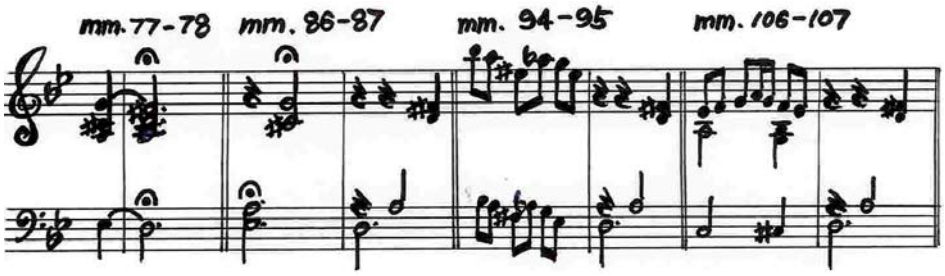


The central *copla* section is abundant with flamenco flavor: the Phrygian mode, the ornamentations (here, the upper mordents), the sad, tragic, and melancholy mood of *cante hondo*, and the florid melodic lines with strong implication of inflections of the flamenco singing. The first phrase of the *cante hondo* melody (mm. 63-65) and the chord-playing (mm. 65-66) become the primary motive in the B section. The phrase reminds us of a flamenca finishing her melody, when a guitarist plays arpeggio chords. The same phrase is repeated in the next phrase with a different chord playing. The D-major chords (mm.65-66) in the first phrase are answered by the Bb-major chords (mm. 69-70) in the second phrase, which suggest both traditions of the flamenco Phrygian mode (here, Phrygian D-mode) and the classical major/minor mode. This reflects the influence of Albéniz's teacher, Pedrell, who believed in the superiority of modal

harmony for pure melody and at the same time, accepted that the major/minor system enabled an advanced concert music in association with musical progress. The first period (c, at mm. 63-70) is followed by the second period (d, at mm. 71-78) (see Diagram 8).

The first phrase of the second period ends with the same D-major chord. The second phrase melody in the second period is more embellished (mm. 75-77), and closes the first subsection of B with the augmented 6th and D-major chords (mm. 78-79). This motion of the augmented 6th to the D-major chord (or the descending notes of E-flat to D) is noteworthy since it becomes the pivot in the decision of phrasing. After its initial appearance at the end of the first subsection (B, mm. 63-78), it reappears at the end of the first period (e, mm. 79-87). The harmonic character of this motion (an augmented sixth-chord resolving to D-major chord) signals the end of a phrase (see Example 24).

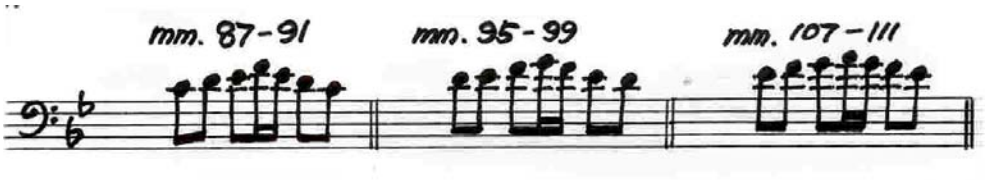
Example 24. Harmonic motion of the Aug. 6th and D-major in the B section of *Asturias* of *Suite Española* by Albéniz.



But the melodic motion of the second subsection (C, mm. 79-111) forces the D-major chord to be the beginning of a phrase. This conflict between the

harmonic motion and melodic motion can be solved through the term ‘overlap.’ After the first period of the second subsection (e, mm. 79-87) ends with this harmonic motion, the step-wise melodic line (C-D-E♭-F-E♭-D-C, m. 88) begins with the D-major chord at measure 87, overlapping with the end of the previous phrase.

Example 25. Ascending melodic sequences in the B section of *Asturias* of *Suite Española* by Albéniz.

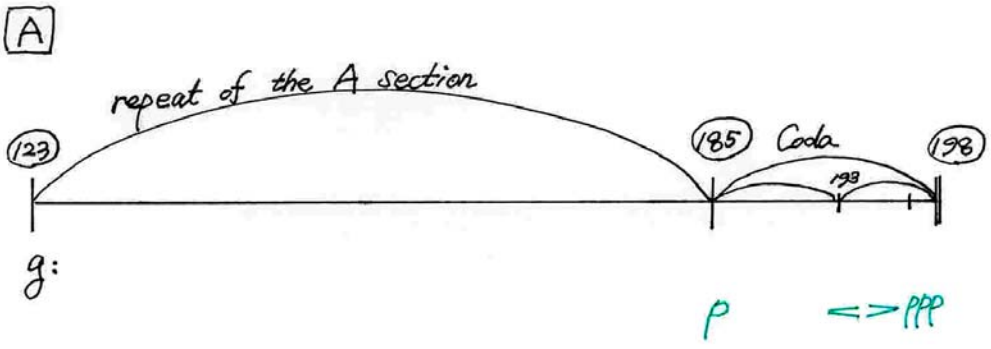


As we can see in Example 25, the five-measure melodic line reappears in sequence-like motion at measure 96 (D-E♭-F-G-F-E♭-D) and at measure 108 (E♭-F-G-A♭-G-F-E♭). Both sequential melodic lines begin with the same D-major chord (mm. 95 and 107). These five-measure melodic lines are accompanied by two-note chords with staccato, which suggests again the guitar. These ascending melodic sequences are bridged by the more sweeping lines (lengthily-ornamented version of the melody of C-D-E♭-F-E♭-D-C), either in two voices (mm. 92-94) or three voices (mm. 100-106), which run to the D-major chord resolution. Thus, the second subsection (C) consists of the overlapping four periods (e, f1, f2, and f3).

These ascending melodic lines (mm. 87-91, 95-99, and 107-111) with the following ornamented phrases (mm. 92-95 and 100-105) give the impression of flamenco dancers getting more and more excited until they reach the apex of their dance. The following three-measure opening material of the guitar idiom (mm. 112-114) is interpolated anticipating the return of the opening section. Before returning to the opening tune, the eight-measure *cante hondo* singing (B', mm. 115-122), which is the same tune heard in measures 63-69, ends the B section with the last statement of that harmonic motion of the augmented 6th to D-major chord (or the bass movement of E♭ to D).

After the B section, the A section is repeated at measures 123-184 (see Diagram 9). At measure 185, the coda starts with the chorale-like phrases (mm. 185-192) and the opening allegro material is used in "quasi andante" (m. 193) utilizing the augmented sound, which leads to the tonic of G at measure 198.

Diagram 9. Form of the repeat of the A section of *Asturias* of *Suite Española* by Albéniz.

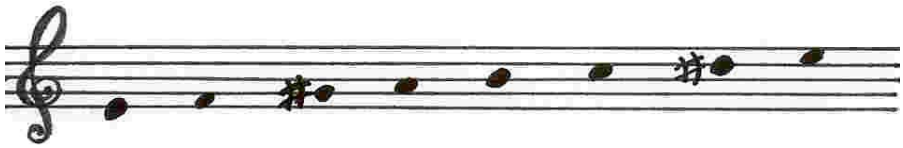


There are three different scale types in flamenco (see Example 26). All three have semitones between the first and second scale degrees and between the fifth and sixth. And especially the second one, which is used in this piece, has

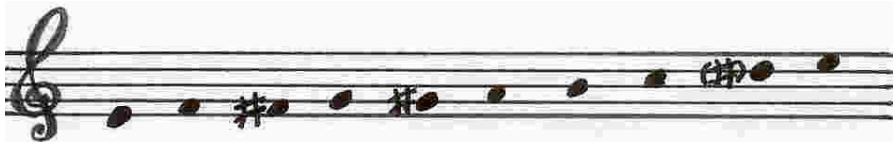
Example 26. Main scale types in flamenco.[199]

Medieval Phrygian:

Modified scale of the Arab maqām Hijāzi:



A bimodal configuration alternating between major and minor 2nds and 3rds:



more flamenco flavor with the augmented seconds (between the second and third, and the sixth and seventh degrees). Since *Asturias*, especially its middle section, is based on the second type of Phrygian mode (in *Asturias*, the Phrygian mode

[199] Katz, 923.

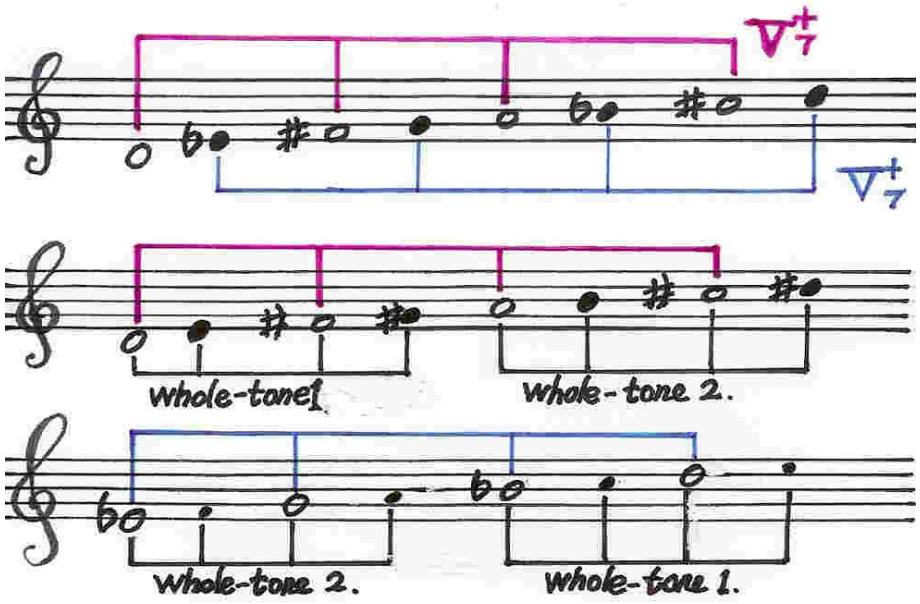
starts on D), the augmented seconds appear frequently, giving the Spanish sound in this piece. The scale of Phrygian D-mode can be interpreted in two ways: the combination of two whole-tone scales or that of two harmonic minor scales.[200] According to Sellek-Harrison, two augmented seconds (in *Asturias*, between E♭-F# and B♭-C#) are from the D Double Harmonic scale of D-E♭-F#-G-A-B♭-C#-D, which is a combination of parts of two harmonic minor scales. Since the second tetrachord of any harmonic minor scale consists of scale degrees 5-♭6-#7-8, the D Double Harmonic scale combines the second tetrachords D-E♭-F#-G from G-minor scale (G-A-B♭-C-D-E♭-F#-G) and A-B♭-C#-D from the D-minor scale (D-E-F-G-A-B♭-C#-D).

Theoretically, it could also be interpreted as two whole-tone scales. The Phrygian D-mode consists of MM seventh chords (see Example 27 on the next page). The first MM seventh chord is from the combination of the first tetrachord of the whole-tone scale 1 and the second tetrachord of the whole-tone scale 2. The second MM seventh chord is from the combination of the first tetrachord of the whole-tone scale 2 and the second tetrachord of the whole-tone scale 1.

In *Asturias*, the Phrygian D-mode shows its relationship with two whole-tone scales. The first MM seventh chord is from the first tetrachord of the first whole-tone scale and the second tetrachord of the second whole-tone scale, and the second MM seventh chord is from the second tetrachord of the first whole-

[200] Sellek-Harrison, 109, quoting Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice* (New York: W. W. Norton & Company, 1961), 44. Sellek-Harrison decoded the Phrygian D-mode into the D Double Harmonic scale.

Example 27. Relationship between the Phrygian D-mode and the whole-tone scales.



tone scale and the first tetrachord of the second whole-tone scale. The characteristic augmented seconds in the melody of the B section (m. 72) and the augmented chord of *rasgueado* playing in the A section (m. 37) are all from this Phrygian D-mode scale.

The dynamic scheme is the one that cannot be realized in the guitar transcription, since the dynamics range from *ppp* to *fff*. *Asturias* starts with *pp*, which dynamic lasts for the first subsection (A1) and the first period of the second subsection (a2). And it goes through *ff* at measure 25, where the second period of the second subsection (b2) starts and also the *rasgueado* playing begins, to *fff* at measure 33, where the third subsection (A3) begins. After the music reaches the highest tonic note at measure 41 with *fff*, it gets softer with *ff* at measure 42 and 45. There is "*dim. sempre*" marking at measure 45, which eventually leads to *pp* at

measure 50. Even the staccato playing of the arpeggios creates the disappearing of the tone. The middle section (the B section) is around the dynamic of *mf*. When we recall that this section is for *cante hondo* singing, it is natural that dynamic range stays around *mf*, never reaching extremes. Even without extreme dynamics, the emphasis on some notes is made by the markings of "*sf*" and "*marcato*." The return of the A section has the same dynamics as the opening, but the coda requires *ppp*.

Albéniz's original intention for this piece, a musical realization of the inspiration of the Andalusia region, was to evoke images of flamenco and of the Moorish quality of Andalusia. The imitation of the guitar sound of the repeated open-string pedal point with the melody would be easy to understand with the transcription for the guitar (see Example 28a and Example 28b). On the guitar, the

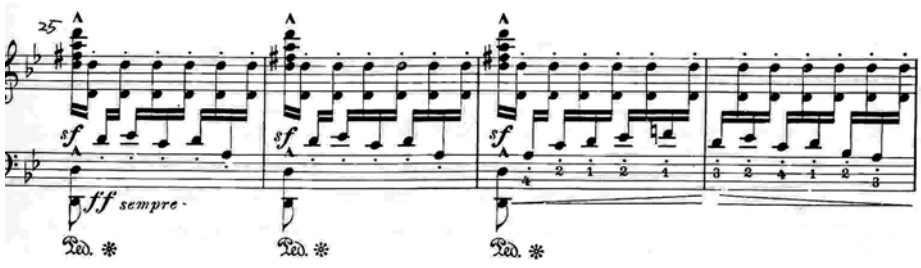
Example 28a. Piano version: *Asturias* (Leyenda) of *Suite Española* by Albéniz (mm. 1-2).

Example 28b. Guitar version.[201]

[201] Stanley Yates, *Isaac Albéniz: 26 Pieces Arranged for Guitar* (Mel Bay Publications Inc., 1999).

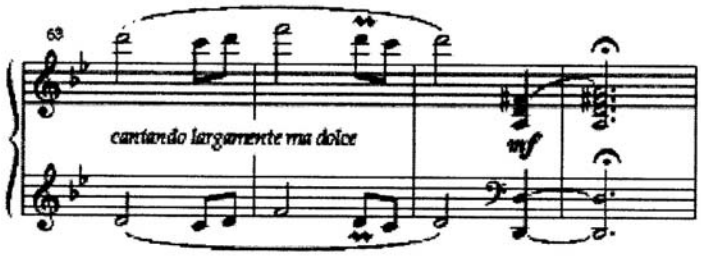
open-string pedal is played on the second open string and the melody is played on the fourth and fifth strings. So the light and constantly-repeated sound of the pedal is clearly separated from the more full sound of the melody. This open-string pedal point with the melody is most evocative of the flamenco guitar, and it lasts for the whole A section (mm. 1-61). The *rasgueado* chords even strengthen the flamenco guitar flavor (see Example 29).

Example 29. Albéniz, *Astuiras* of *Suite Española* (mm. 25-28).



The B section (mm. 63-122, see Example 30) is a slow, more expressive *cante hondo* section, which functions as a cadenza in flamenco dance movements.[202] The augmented-second interval of the grace notes (m. 72) evokes

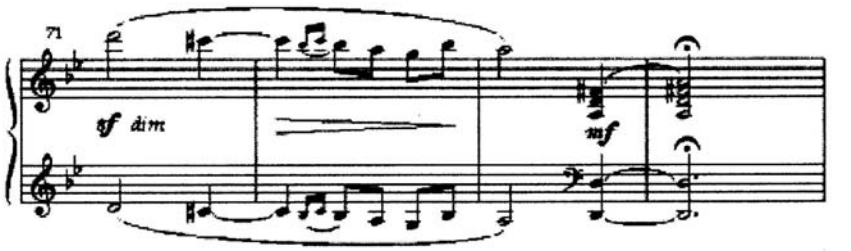
Example 30. Albéniz, *Asturias* of *Suite Española* (mm. 63-66).



[202] Wolff, 28.

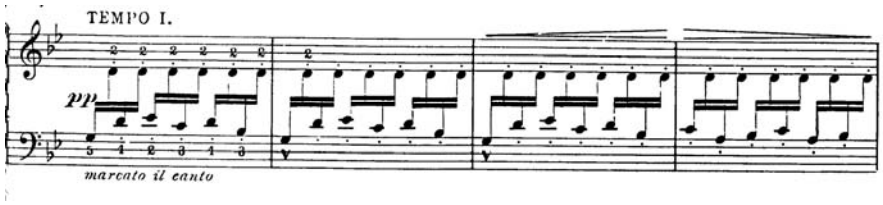
the Moorish quality of the *cante hondo*. Albéniz emphasized this augmented-second interval by writing the notes in full instead of using the shorthand sign (see Example 31).

Example 31. Albéniz, *Asturias* of *Suite Española* (mm. 71-74).

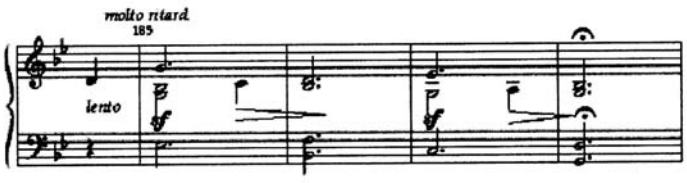


After the central B section, the opening A section is repeated (mm. 123-184, see Example 32). The piece ends with a series of pure diatonic chorale-

Example 32. Albéniz *Asturias* of *Suite Española* (mm. 123-126).

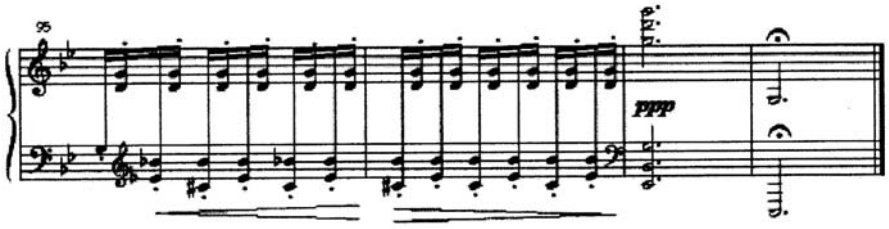


Example 33. Albéniz *Asturias* of *Suite Española* (mm. 185-188).



style harmonies (Example 33), evoking Christian church music, and the main flamenco theme (Example 34), which Yates explains as an "impressionistic blur of superimposed tonic ('Christian') and Phrygian augmented-sixth ('Muslim') harmonies."[203]

Example 34. Albéniz *Asturias* of *Suite Española* (mm. 195-198).



Even though Albéniz intended to produce the guitar-sound effect in this piece, there are several features fitted to the piano as an instrument. The extreme dynamics (from ***ppp*** to ***fff***), the registration, and many octave doublings cannot be reproduced on the guitar. As Wolff mentions, Albéniz was, after all, writing this piece for the piano.[204]

[203] Yates, 3-4.
[204] Wolff, 28.

CHAPTER III

Aspects of Enrique Granados's Life and Career

Like Albéniz, Granados was born in Catalonia. They were both students of Pedrell and renowned pianists and composers who were ardent exponents of nationalistic doctrine. Despite these resemblances, however, they show remarkable differences. While Albéniz, almost all of whose music was inspired by Andalusian culture, was an outgoing, adventurous, and less disciplined person, Granados had the opposite personality.

Pantaleón Enrique Joaquin Granados y Campiña was born on July 27, 1867 in Catalonia (in Lleida or Lérida) to a Cuban father (Calixto Granados Armenteros) and a Spanish Galician mother (Enriqueta Elvira Campiña). When the family moved to Barcelona around 1874, Granados started his first music lessons (solfège and piano) with Captain José Junqueda, an army bandmaster,[205] and in 1879 he had more formal instruction with Francesc Jurnet at the Escolania de la Mercé in Barcelona. In 1880 Granados began studies with Joan Baptista Pujol (1835-1898), a graduate of the Paris Conservatory and the leading piano teacher in Barcelona, who had Isaac Albéniz, Joaquím Malats, and Ricardo Viñes

[205] Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), 5. Hess reported that she found variant spellings including "Junceda" and "Jnquero" from different sources. Granados's father was an army officer and Captain José Junqueda was a family friend.

as his pupils.[206] During this time Granados also informally studied harmony and composition with Felipe Pedrell, who led him to national-style compositions. Granados first met Pedrell at the Concurs Pujol when Granados won this academy-sponsored contest, which had Albéniz and Pedrell as the jury. Unlike Albéniz's case, Hess says Pedrell's influence on Granados was ambiguous, since Granados's composition shows more Central-European-oriented style. Hess even suggests that a lack of finesse with larger forms, which is the common criticism of Granados, can be traced back to Pedrell, who was almost entirely self-taught and thus failed to provide his students with a secure technical foundation. Although Granados was less inclined to the nationalist tendencies that Pedrell espoused, they continued their cordial relationship. The financial strain caused by his father's death probably ended Granados's lessons with Pedrell, and in 1886, Granados began to work as a café-pianist to support his family. His first work at a café did not last long because of the discrepancy between the café management's musical taste and Granados's artistic scruples.[207] It was at this time that Granados started to teach the children of Catalan entrepreneur Eduard Condé, who had already underwritten some of Granados's educational expenses. Condé's generosity and Granados's second café job enabled him to leave for Paris in 1887.[208]

From 1887 to 1889 he studied piano privately with Charles Wilfrid de Bériot (1833-1914), whose students at the Paris Conservatory included Maurice

[206] Ibid., 6. Hess mentions Pujol's contribution to the foundation of the Catalan Piano School, which has been famous for its emphasis on clarity, color, a mastery of the secrets of the pedals, and an improvisatory style of playing.
[207] Hess says that at that time the café music had deteriorated to opera pastiches laden with cheap pianistic flourishes.
[208] Ibid.

Ravel (1875-1937) and Ricardo Viñes (1875-1943).[209] De Bériot's emphasis on extreme refinement in tone production, mastery of pedal technique, and improvisation must have strengthened Granados's performance. But except for de Bériot's teaching, Hess questions the impact of Paris on Granados, mentioning again the strong traits of the late-Romantic characteristics (abundant chromaticism, flourishing virtuosity, and thematic reminiscence) of Granados's mature music. The modern French idiom might not have been what Granados sought, since there are few sounds of "Impressionism" in his music, even though some scholars see his juxtaposition of modal and tonal schemes and his coloristic use of the augmented triad as evidence of French influence.[210]

In 1892 Granados met Amparo Gal y Lloberas, daughter of Valencian businessman Francesc Gal, and they were married in 1893. In 1894 their first child, Eduardo, was born, followed by five other children: Solita, Enrique, Victor, Francisco, and Natalia. During this early period of their marriage, Granados's musical activities were rather abundant in Madrid, where he attempted to publish his music and gave concerts, including a chamber performance with Pablo Casals (1876-1973).[211]

On his return to Barcelona in 1889, he began to establish himself as a pianist and also as a composer with the success of the performance of his *Doce Danzas Españolas* (*Twelve Spanish Dances*, 1888-1890) at his first major concert

[209] Ibid., 7. His dream to study at the Conservatory was scattered by a long bout of typhoid fever, which caused Granados to be unable to take the entrance exams. Even after he recovered, Granados was not able to enter the conservatory because the age limit for admission excluded him.
[210] Ibid., 8.
[211] Ibid.,10-11. On February 15, 1895, Granados performed his own Piano Trio, which was completed in January of the previous year, the Quintet in G Minor, and several piano works including *Spanish Dances* nos. 1-3 and the *Valses poéticos*. Pablo Casals, a promising young cellist at that time, was one of those musicians who assisted Granados on that occasion.

at the Teatre Líric in 1890. His *Doce Danzas Españolas*, which began to appear individually during the early 1890s, *Valses Poéticos*, and *Valses Íntimos* were among his first published works, even though the majority of his works were published posthumously.

After his first significant national success with his first opera, *María del Carmen* in 1898, Granados's involvement with the Catalan modernist movement increased, leading him to compose Catalan theatre works such as *Petrarca*, *Picarol*, *Gaziel*, and *Liliana*.[212] Granados's involvement in the movement of Catalan modernism started with his involvement in the foundation of the Orfeó Català in Barcelona in 1891 and continued with his collaborations with the Catalan poets Adrià Gual (1872-1943)[213] and Apel.les Mestres (1854-1936).[214] But Granados's involvement in Catalan modernism was only for musical reasons, since he detested political intrusion upon musical activities, criticizing some musical Catalanists who were unreceptive to Castilian or Andalusian musical traditions:

> They want to impart to the Orfeó a Catalanist political tone with which I am not in sympathy, for it seems to me that art has nothing to do with politics….This matter has caused me more unpleasantness, to the point of receiving criticisms and anonymous letters in which I have been accused of writing Andalusian dances! As if this were a sin….I consider myself as much a Catalan as anyone, but in my music I want to express what I feel, what I admire, what seems right to me, be it Andalusian or Chinese.[215]

In 1900 Granados founded the Societat de Concerts Clàssics (Society of

[212] Ibid., 15-18. These four lyric theater works were the collaborations with Apel.les Mestres.
[213] In 1899, Adrià Gual founded the Teatre Intim where original works by Catalan authors and modern theater works were presented.
[214] Ibid., 9-18.
[215] Ibid., 10.

Classical Concerts)[216] and his music school, the Granados Academy, in 1901. His other administrative involvements included his assistance of Joaquím Pena (1873-1944),[217] a Spanish critic, with the founding of the Wagner Association and his service as an artistic director of the Chamber Music Association of Barcelona (Associació de Música da Camera).[218] In addition to these administrative efforts, Granados was seriously interested in pedagogy. This resulted in three essays: *Breves consideraciones sobre el ligado*, *Ornamentos*, and *Método teórico práctico para el uso de los pedales del piano*.[219] But in spite of his involvement with administrative work and pedagogical essays, he continued performing throughout his life.

By 1907 Granados was already a world-recognized musician, and in 1909 he began to work on his piano suite *Goyescas*, which was inspired by Goya's pictures of the colorful *majos* and *majas*, which Granados first saw during his stay in Madrid in 1898.[220] With the success of *Goyescas* and the encouragement of his friend the American pianist Ernest Schelling (1876-1939), Granados composed an opera based on his piano suite *Goyescas*. After the New York Metropolitan

[216] Ibid., 19. It presented the first concert on May 15, 1900 and its last one on December 9, 1900. The early dissipation of Society of Classical Concerts seemed due to a lack of clearly defined goals and experienced personnel.
[217] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Pena Costa, Joaquín," by José López-Calo. Pena was a Spanish musicologist and music critic, who was strongly influenced by Pedrell and centered his efforts on making Wagner's music known. With his foundation of the Asociacíon Wagneriana (Wagner Association) in 1901, he translated Wagner's operas and writings and wrote several studies of his music.
[218] Hess, 21. The Wagner Association was an organization dedicated to Wagnerian score studies and their translation into Catalan. Since the 1882 *Lohengrin* production, Wagner had been a model for Barcelona's composers in the matter of treating folk legends and natural speech inflections. The founder, Joaquím Pena, himself was a leader in fostering Wagnerian opera in Barcelona.
[219] Ibid., 22. The first two essays are unpublished. The third one was published in 1954 in Madrid.
[220] Ibid., 25.

performance of his opera (January 1916),[221] Granados, as the first important Spanish composer to visit America, was invited to the White House by President Wilson.[222] Because of this unexpected command performance, there was a change in Granados's schedule. He was advised to sail on a Spanish vessel that went directly from New York to Barcelona. But Granados had already made arrangements to take the Holland-America SS Rotterdam to England, which reservation he was unable to change without losing his money, so he left New York on the SS Rotterdam on March 11. After a few days's stay in London, Granados took the SS Sussex (March 24 1916) to Spain. This ship was torpedoed by a German UB-29 submarine, and Granados and his wife Amparo were drowned.[223]

Doce Danzas Españolas **(1888-1890)**

Granados was the heir of the Northern Spanish heritage, which explains why his music is distinctively different from that of Albéniz, who showed the flavor of Southern Spain. Granados's music shows extreme lyricism, which is distinct from the influence of Andalusia and Catalonia.[224] But this does not mean

[221] Pablo Casals conducted open rehearsals of *Goyescas*. Despite its warm reception, *Goyescas* was dropped from the Metropolitan repertory after only four more performances.
[222] Ibid., 31. President Wilson was a great music lover, who declared music 'a national need' during World War I. And his daughter, Margaret, a semiprofessional singer, engaged Granados for the White House's 'musicale' series.
[223] Ibid., 32. Despite conflicting versions of this tragedy (some biographers claim that Granados was saved in a lifeboat and leapt into the sea to see his wife struggling in the waves), Hess says that it seems likely that Granados and his wife drowned in the earliest stage of the disaster.
[224] Ann Livermore, "Granados and the Nineteenth Century in Spain," *Music Review* 7 (1946), 80-87.

that Granados was ignorant of the earthier, less urbane music of Andalusia, which was the source of the imagination of Albéniz. In some of his finest compositions, we can find his brilliant use of Andalusian dance rhythms and melodies. Besides his lyrical melodies, his exquisite sense of modulation, cadential turns, less percussive sound than the sound of those percussive instruments in favor in Spain, and expressiveness of style have some resemblance to traits common to the Galaico-Portuguese music and verse tradition, from the region that was home to Granados's mother's family.[225]

Granados's use of rhythm and melody shows other aspects of his music: candor and spontaneity. His music is based on the monotonous insistence on rhythm of a very few varieties. This is not because he was uncreative but because he was free from an obsession with rhythm and more focused on the development of melody and its modulation.[226] He is sometimes criticized for his overuse of this kind of variation technique as a means of development.

Alicia de Larrocha says that Granados's piano works show stylistic differences: the nationalistic (such as *Doce Danzas Españolas*), the Romantic (such as *Valses Poéticos* and *Allegro de Concierto*), and the "goyescas" (such as the *Goyescas* for piano).[227] But as Mark Larrad mentioned, it might be misleading to say that Granados composed some pieces with overtly national characteristics and others without it. Instead, Larrad emphasizes that Granados's overall compositional style is the combination of European tradition and Spanish

[225] Ibid., 83.
[226] Ibid., 85-86.
[227] Alicia de Larrocha, "Granados, the Composer," trans. Joan Kerlow, *Clavier* vol. 6, no. 7 (1967), 21-23.

(less often Catalan) folk elements.[228]

Doce Danzas Españolas (1888-1890), composed while he was in Paris, was one of the works that supported his early success as a composer when Granados began his career as a concert pianist in Barcelona in 1889. It was the first work for which Granados became internationally recognized. Several of the dances were orchestrated by Joan Lamote de Grignon and Rafael Ferrer.[229]

His *Doce Danzas Españolas* was published in four sets with three pieces in each one. Many of the pieces have a dedication. No. 1 was dedicated to Amparo Gal, No. 2 to Julián Martí, No. 3 to Joaquin Vancells, No. 4 to T. Tasso, No. 5 to Alfredo G. Faria, No. 6 to D. Murillo, No. 7 to César Cui, and No. 10 to la Infanta Isabel de Borbon. José Luis García del Busto mentions that some personalities like César Cui, who himself was a member of the circle of nationalist Russian composers, The Five, praised it highly.

> Cui had already written to Granados to thank him for receiving the first set, and in a later letter, he wrote; "I have just received the third set of your *Danzas españolas*. On turning the page, I found your dedication. It has caused me much happiness and I feel very touched by it. With my miseries as a composer, the testimony of sympathy from a composer of your worth is a great compensation."[230]

Except No. 3, all others have titles[231]: No. 1 "Minueto," No. 2 "Oriental," No. 4 "Villanesca," No. 5 "Andaluza," No. 6 "Rondalla aragonesa," No. 7 "Valenciana," No. 8 "Asturiana," No. 9 "Mazurca," No. 10 "Danza triste," No. 11 "Zambra,"

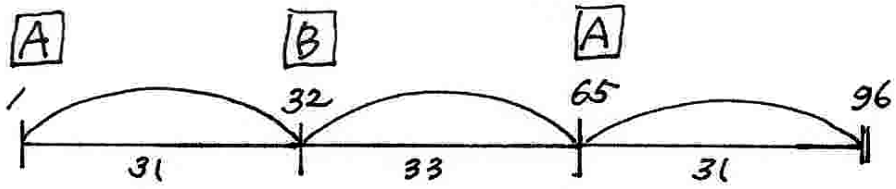
[228] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Granados (y Campiña), Enrique [Enríc]," by Mark Larrad.
[229] Hess, 26. Joan Lamote de Grignon orchestrated three Spanish Dances: No. 2 "Oriental," No. 5 "Andaluza," and No. 6 "Rondella aragonesa." And Rafael Ferrer orchestrated all twelve dances.
[230] José Luis García del Busto, brochure notes for *Música Para Piano* (2), trans. by Barbara McShane, London (CD) 433923-2.
[231] Titles differ according to the different editions.

and No. 12 "Arabesca."[232]

"Andaluza" of *Doce Danzas Españolas*

The fifth piece is the most famous and popular among the twelve pieces of the *Doce Danzas Españolas*. It is famous for its Spanish character: narrow melodic range, repetition of short phrases, and guitar effects. It was published separately under the title of *Andaluza* during Granados's lifetime.[233] As the title indicates, it shows Granados's use of Andalusian dance rhythm (*fandango* rhythm)[234] and *cante hondo*-like melodies. It was also published under the title *Playera*, which came from the Spanish verb meaning "to lament."[235]

Diagram 10. Form of No. 5 "Andaluza" of *Doce Danzas Españolas* by Granados.

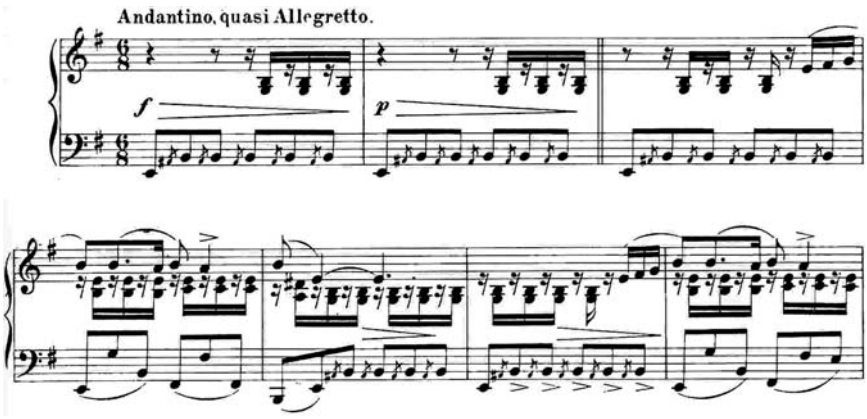


It is in ABA form like most of the twelve dances. The lyrical B section (mm. 32-64) is in contrast with the rhythmically-exciting A section. Especially the

[232] According to Carol A. Hess, the titles are: I. Galante, II. Orientale, III. Fandango, IV. Villanesca, V. Andaluza (or Playera), VI. Rondalla aragonesa, VII. Valenciana (or Calesera), VIII. Sardana, IX. Romántica, X. Melancólina, XI. Arabesca, and XII. Bolero.
[233] Wolfe-Ralph, 25.
[234] See above in Chapter I, "The Keys and Rhythm of the Flamenco Guitar" (p. 23-25).
[235] Maurice Hinson, *Masters of Spanish Music* (Van Nuys: Alfred Publishing Co., Inc., 1990), 11.

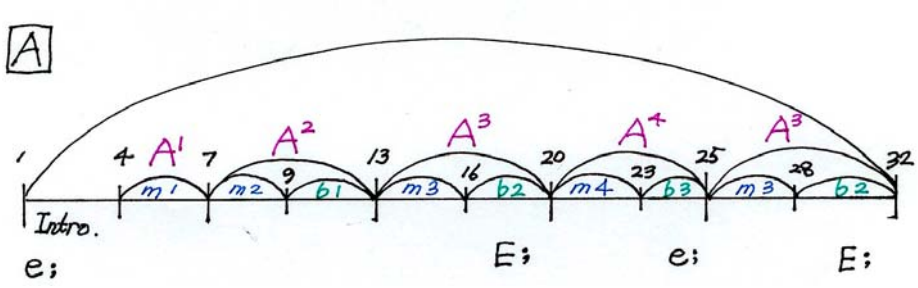
A section is full of guitar flavor. The narrow range of the melody is a characteristic of guitar music. If the melody were to be played on the guitar, it could be played on one string so that the melody has a legato effect. The simple melody, not dry or monotonous but full of expression and elegance, with the accompaniment strumming the consistently-repeated notes or chords, is typical of guitar-writing (see Example 35).

Example 35. Granados, *Doce Danzas Españolas* No. 5 (mm. 1-7).



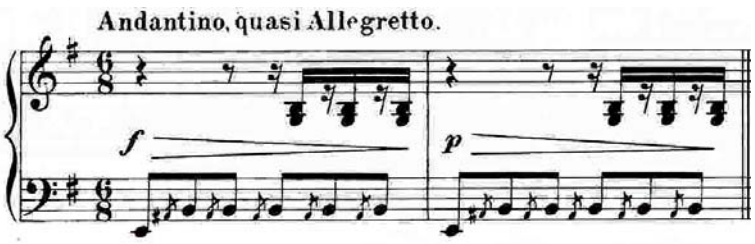
These elements of the narrow-range melody, which moves around the range of the tonic (E) and the dominant (B), and the accompaniment with the guitar sound are the basic components of this piece. The music is built on the constantly-recurring melody, which shows a slight change each time it appears, and the same accompaniment pattern of the guitar idiom. Thus, it seems more important to understand how the melody changes and how the constantly-recurring melodies with slight changes produce the whole piece by intermingling with other elements, rather than to analyze it in a more conventional way.

Diagram 11. Analysis of the A section of No. 5 "Andaluza" of *Doce Danzas Españolas* by Granados.



The piece opens with the introductory passage (see Example 36), which is clearly in imitation of the guitar (mm. 1-3). After this idiomatic guitar sound, the E-minor melody appears (m1, at mm. 4-5, see Diagram 11).

Example 36. Granados, *Doce Danzas Españolas* No. 5 (mm. 1-2).

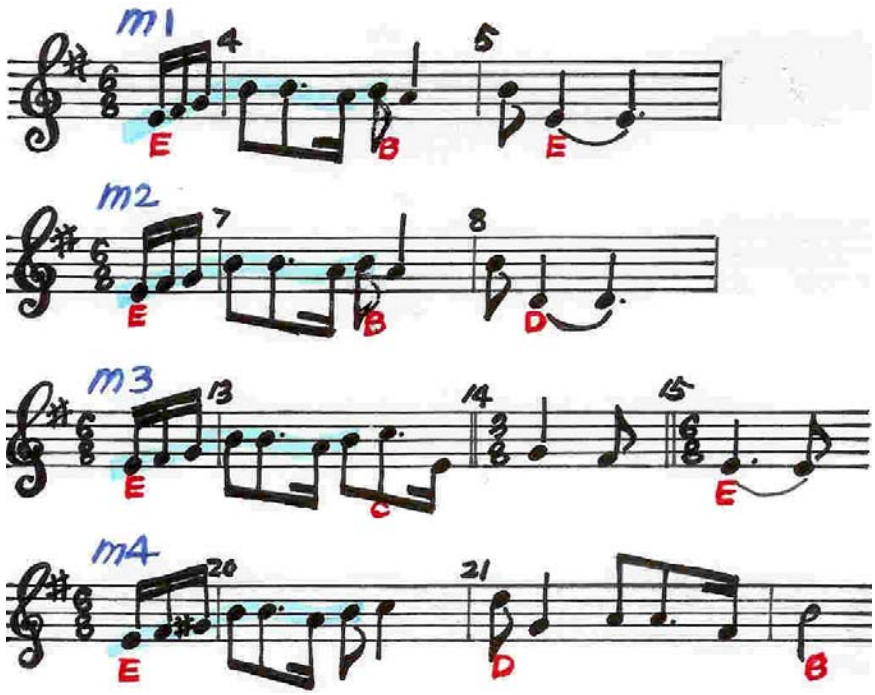


This melodic line reappears at measures 7-8 (m2), 13-15 (m3), 20-22 (m4), and 25-27 (m3). The fandango rhythm is clear with the accentuation in the twelve-beat pattern and the melody beginning on an upbeat (see Example 35 on the previous page).[236] The melody develops through slight changes of some notes or changes of the key. The first melodic phrase of m1 covers the perfect 5th of the tonic and

[236] See above in Chapter I, "The Keys and Rhythm of the Flamenco Guitar," for detailed information on *fandango* rhythm.

the dominant of e minor. Its melodic contour of E-B-E expands to E-B-D in m2. And in m3, it expands not only in the melodic range (E-C-E) but also in the rhythmic length through the meter change of 6/8-3/4-6/8 (duple-triple-duple). In m4, it develops through its parallel major key with G sharp (See Example 37).

Example 37. Development of the melodic line in the A section of No. 5 "Andaluza" of *Doce Danzas Españolas* by Granados.



The bridge passages at the end of each melodic figure also help the development of the music (see Example 38). These rather step-wise melodic lines are combined with each bridging passage of b1, b2, and b3. Thus they form five phrases of A1 (m1, mm. 4-6), A2 (m2 + b1, mm. 7-12), A3 (m3 + b2, mm. 13-19), A4 (m4 + b3, mm. 20-24), and A3 again, which is repeated at measures 25-31 before it goes to the B section.

Example 38. Bridging passages in the A section of No. 5 “Andaluza” of *Doce Danzas Españolas* by Granados.

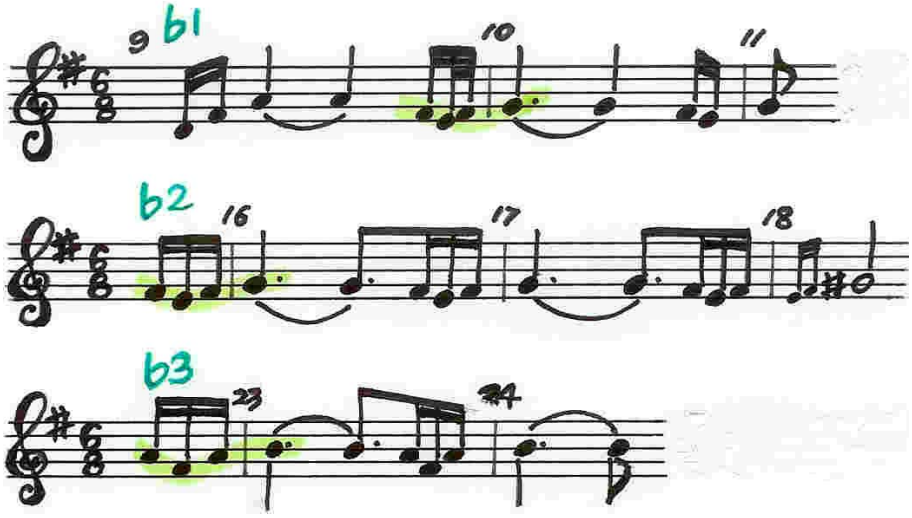
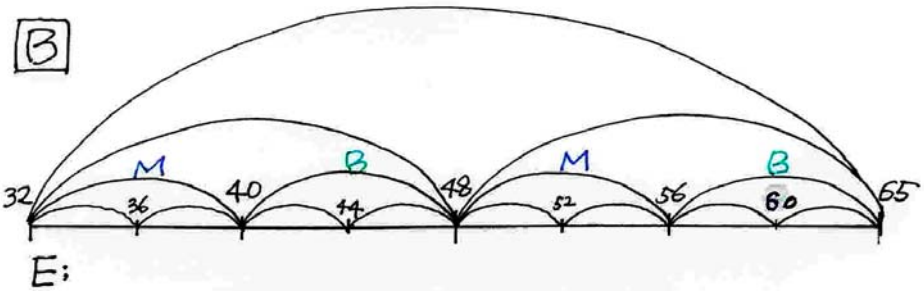


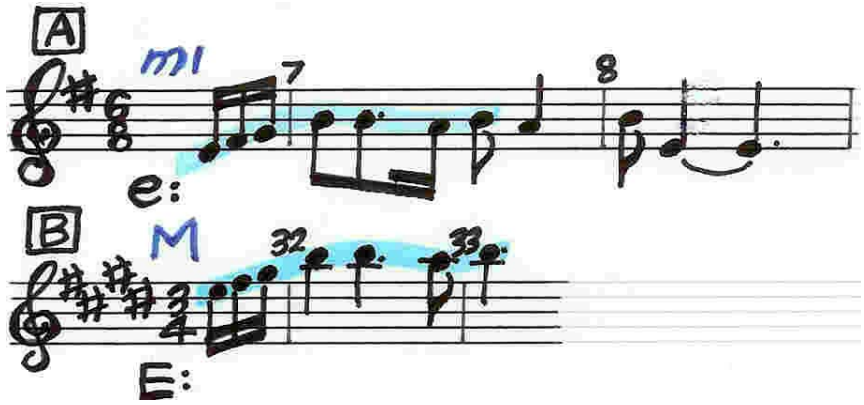
Diagram 12. Analysis of the B section of No. 5 “Andaluza” of *Doce Danzas Españolas* by Granados.



The B section consists of two identical subsections (mm. 32-47 and 48-65, see Diagram 12) except for the last two measures, measures 64 and 65, which function as a bridge to the reappearance of the A section, shifting from E major to E minor. The materials of the B section are all from the A section. The first period of M at measures.32-39 in the B section (and also at mm.48-55) is from the

material of the melody of the A section. The second period of B at measures 40-47 in the B section (and also at mm. 56-65) is from the bridge material of the A section.

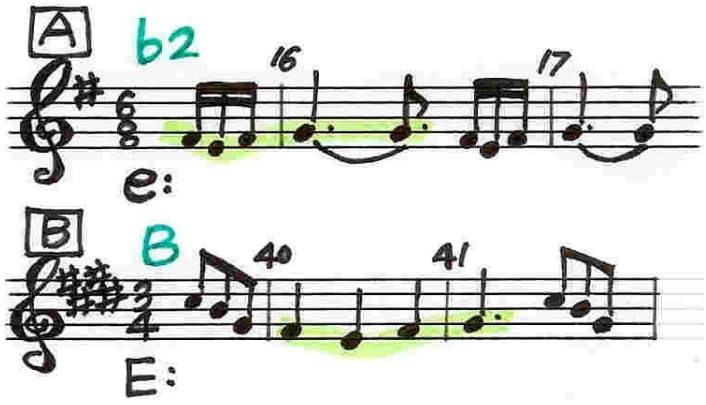
Example 39. Comparison of the melodic lines of the A section and the B section of No. 5 "Andaluza" of *Doce Danzas Españolas* by Granados.



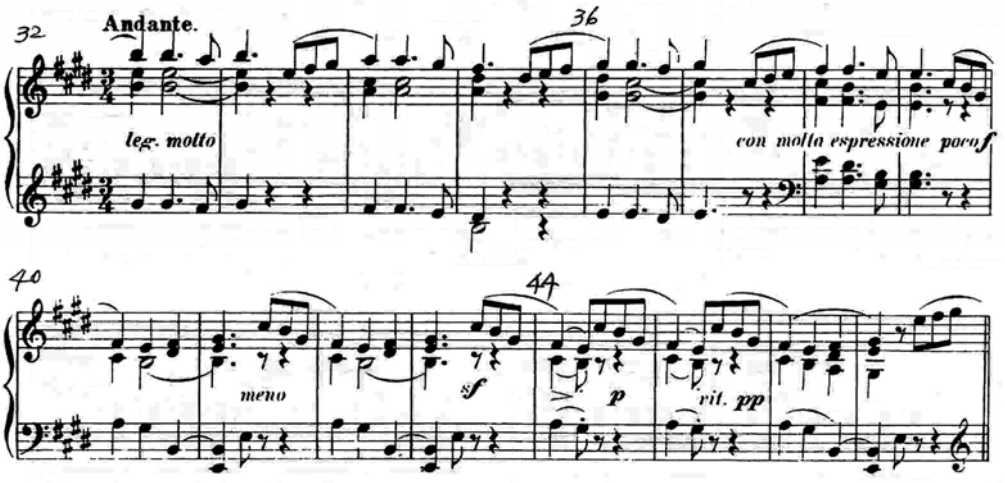
The same melodic motive as that of the A section is used in the B section (see Example 39) but this time in its parallel major mode (E major) with the tempo change from *Andantino, quasi Allegretto* to *Andante*. This major key was foretold in the A section at measure 18 with G sharp (at the end of b2 and also at the beginning of m4). This melodic line of E-F#-G#-B reaches back to the tonic of E through its sequence-like phrases (E-F#-G#-A, D#-E-F#-G#, and C#-D#-E-F# at mm. 32-39).

Besides the use of the melodic material of the A section, the bridge material of the A section is also utilized in the B section. While it sounds rather ornamental in the A section, it becomes one of the chief melodies in the B section (see Example 40 on the next page).

Example 40. Utilization of the A section bridging passage in the B section of No. 5 “Andaluza” of *Doce Danzas Españolas* by Granados.



Example 41. Granados, *Doce Danzas Españolas* No. 5 (mm. 32-47).



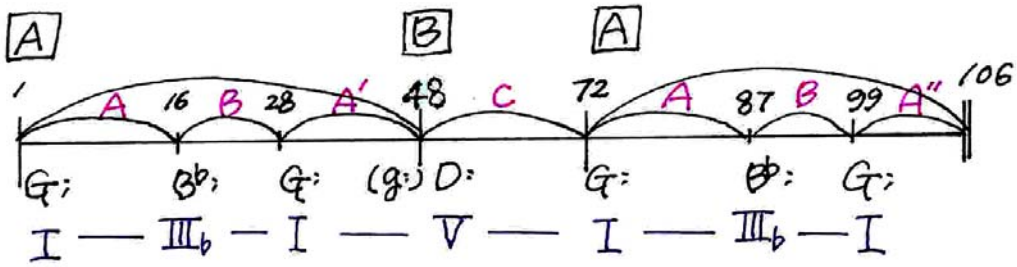
Even though the B section is built on the motives of the A section, the B section contrasts with the A section in many ways. The idiomatic guitar sound in the accompaniment is absent in the B section, and the texture is more homophonic. As opposed to the expanding phrases of the A section, the lyrical B section consists of regular phrasing (4-measure phrases build each period). The first

sixteen bars (mm. 32-47, see Example 41 on the previous page) are repeated (mm. 48-63) before the piece returns to the more exciting A section at m. 65. According to Esteban, because of its poetic melody, words have been added to it and it is frequently heard in Spain as an art song.[237]

"Danza Triste" of *Doce Danzas Españolas*

The tenth piece of *Doce Danzas Españolas* also has strong Spanish flavor. The structure is similar to the seven-part rondo form (A-B-A-C-A-B-A), although it does not use the traditional contrast of themes between the rondo section (the A section) and the others. Instead, the contrast between the A section and other sections is effected by key changes. This seven-part form can be seen as a more simple form of A-B-A (A-B-A of the rondo into A, and C of the rondo into B).

Diagram 13. Form of No. 10 of *Doce Danzas Españolas* by Granados.

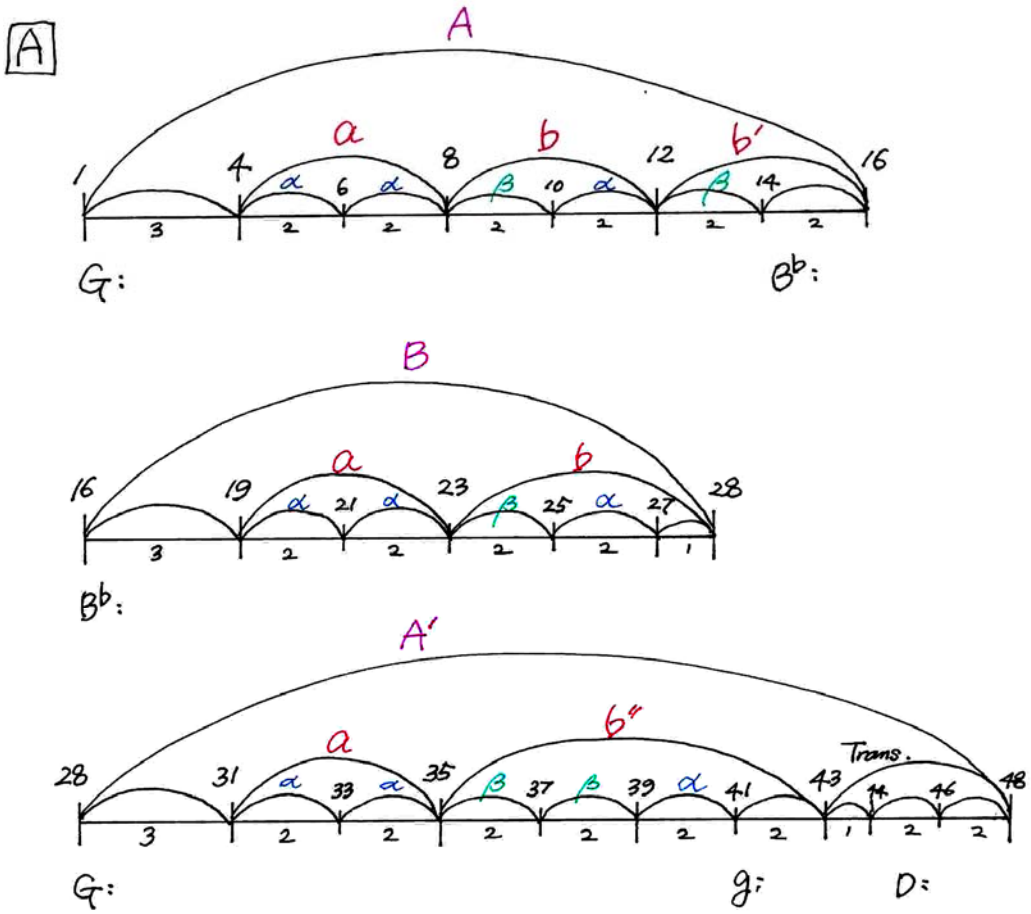


The simplicity is not only in the structure but also in the use of harmony: the whole piece is basically built on dominant and tonic harmonies. The

[237] Julio Esteban, "Master Lesson on a Granados Dance," *Clavier* vol. 6, no. 7 (1967), 39.

constantly repeated melodies over these two basic harmonies of tonic and dominant reappear in different sections with only key changes. The exception is the middle section (the B section), which has new material of more flowing sixteenth-note phrases (mm. 56-71).

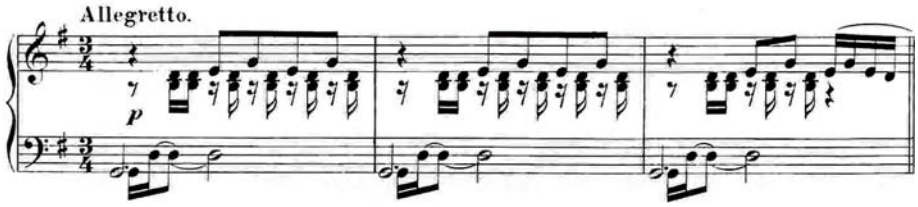
Diagram 14. Form of the A section of No. 10 of *Doce Danzas Españolas* by Granados.



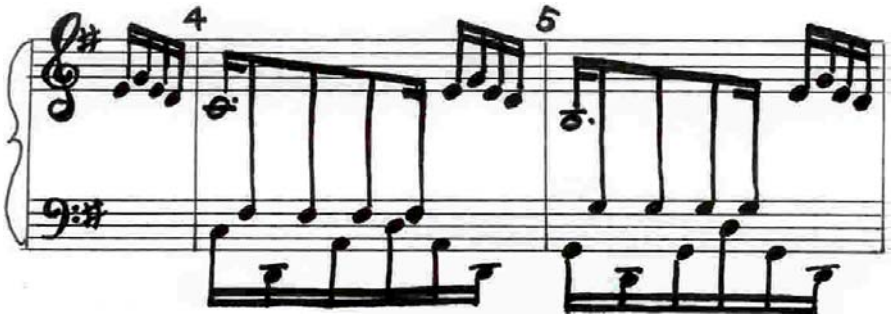
As Diagram 14 shows, the first section consists of three parts of A, B, and A', which are divided by the change of key. As we can see in Example 42, the

three-measure opening is another typical guitar imitation: all the notes are from the open strings of the guitar (E, A, D, G, B, E).

Example 42. Granados, No. 10 from *Doce Danzas Españolas* (mm. 1-3).

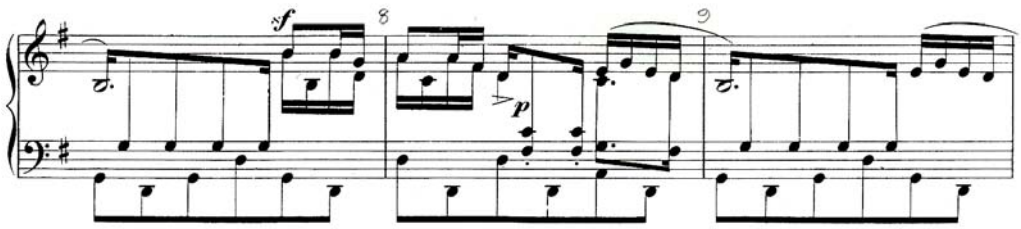


Example 43. First motive (α) of No.10 from *Doce Danzas Españolas* by Granados (mm. 4-5).



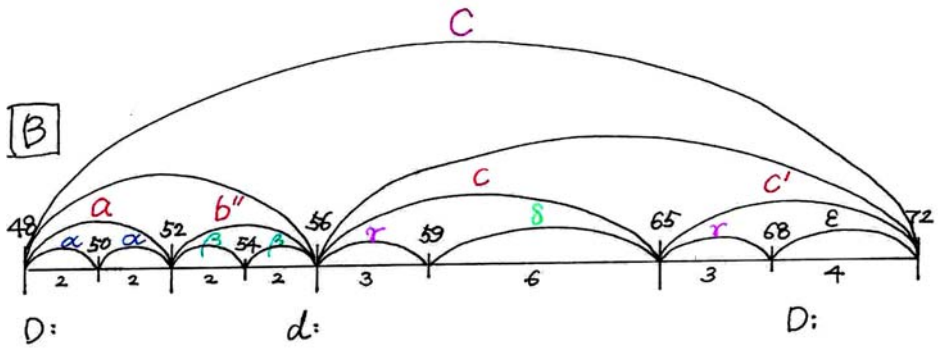
The first motive (α) is formed on the dominant and tonic harmonies. As Example 43 shows, the accompaniment alternates between the left hand and the right hand: the right hand is playing the same note (the third note of V at m. 4 and the first note of I at m. 5), while the left hand is playing the broken chord (the first and fifth notes of the chords). With one exception in the B section, these notes alternating between the hands are the constant accompaniment pattern of the whole piece, since the whole piece is based on only two motives (α and β) and the second motive has the same accompaniment pattern.

Example 44. Second motive (β) of No.10 from *Doce Danzas Españolas* by Granados (mm. 8-9).



The second motive (β) is little different from the first motive (α) since the last half of the second motive is the same as that of the first motive (see Example 44). B-flat is added in the last two measures of the first part (A) to prepare for the key of the second part (B). The format of the second part (B) is the same as that of the first part (A): the two motives of α and β over the alternating left-hand and right-hand accompaniment, which are based on the two major chords, tonic and dominant. The only difference between A and B is the key. In B, the key is now in B-flat major. The addition of F-sharp in measure 27 leads back to the original key of G major. When the first part (A) is repeated, it is extended not only at the transitional passage (mm. 43-47) but also in the second phrase (b", at mm. 35-42). In the second phrase b", the second motive (β) is repeated and the first motive (α) is added before it modulates to its relative minor mode of G minor. In the transitional passage (mm. 43-47), by adding C-sharp and dropping B-flat, it modulates to D, the dominant key of G major.

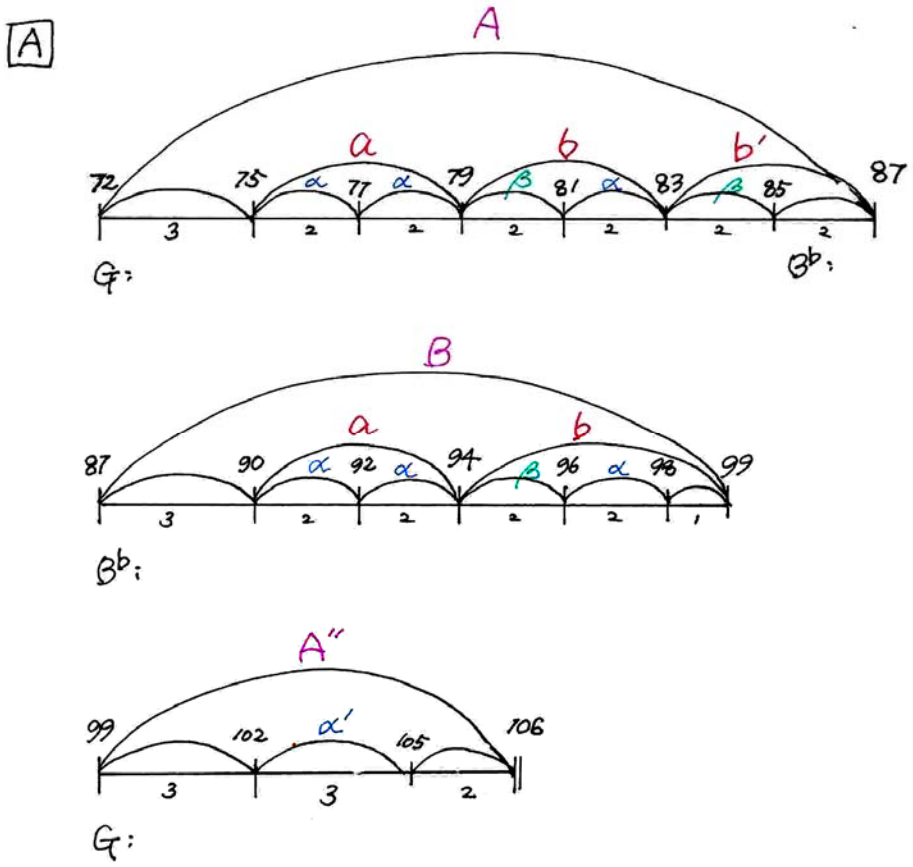
Diagram 15. Form of the B section of No. 10 of *Doce Danzas Españolas* by Granados.



The middle section (the B section, at mm. 48-71, see Diagram 15) starts with the two motives of α and β, each of which appears twice (α + α, at mm.48-51 and β + β, at mm.52-55). From measure 56, D major, the dominant key of G major, now modulates to its parallel minor mode of D minor with the changes of tempo and texture. It is also here that the meter alternates from triple to duple with almost every measure (mm. 56-67). The florid sixteenth notes (γ) of step-wise motion seem to jump to E-flat and with the tempo change to *Andante* at measure 59 the sixteenth notes (δ) move more freely in two octaves. The first phrase (γ) of the second subsection is repeated at measures 65-67 with a slowing tempo (*slargando molto*). The dotted rhythm with a sparse texture (mm.68-69) announces the summit of this piece, which is also reinforced with the dynamics (*ff* after crescendo) and the wide leap from the last note of the previous phrase. After this arrival at the peak, the step-wise sixteenth notes (mm.70-71) lead back to the opening melody. The florid sixteenth-note passages in this middle section have the character of *cante hondo* in color, but it is hard to imagine a singer singing this passage ranging more than two octaves. Also, the free-flowing sixteenth notes

with the character of *parlando-rubato* are obviously from *cante hondo* singing.

Diagram 16. Repetition of the A section of No. 10 of *Doce Danzas Españolas* by Granados.



The A section is repeated at measures 72-106 (see Diagram 16). The first and second parts (A and B) appear exactly the same at measures 72-86 and 87-98. But the last appearance of A is a much shorter version. After three measures of the opening guitar sound (mm. 99-101), the tune of the first motive (α) appears with the chord playing (again alternating dominant and tonic) on the first beat of each measure (mm.102, 103, 104, and 105), leading to the end of the piece at m. 106.

The pizzicato-like alternation of single notes between the hands and the simple melody in a sparse texture, which is repeated over and over in a simple three-part form, is very characteristic of the guitar. But though the guitar may well have been the inspiration, like Albéniz, Granados composed these pieces for the piano. Their compositional texture reflects his being a pianist, revealing the fullness of pianistic devices and sounds.

EPILOGUE

Albéniz and Granados were those who began to attract the musical world's attention to Spain in the late nineteenth and early twentieth centuries. At that time French composers had already begun to establish their own style as different from Germanic music. The new tradition of studying in Paris among Spanish musicians during the nineteenth and early twentieth centuries, the earlier efforts by Spanish musicologists like Barbieri and Pedrell to awaken Spanish composers to see the beauty of their own music, and the rise of Spanish nationalist movements in many different fields must have stimulated Albéniz and Granados to find their own voice.

When Spanish musicologists began to collect and publish Spanish folk music and almost-forgotten Spanish composers of the earlier centuries, the Spanish composers began to react against the long invasive occupation of the Italian opera in the Spanish musical theater by composing *zarzuelas* and *tonadillas*. These forms reflected the Spanish nationalistic movement in musical theater. Similarly, composing in Spanish style instead of composing virtuosic salon pieces and fantasies based on operatic themes was another example of Spanish nationalism in the field of piano composition at this period.

Along with the Spanish folk song and dance rhythms, the guitar idiom is what composers used to imbue Spanish flavor in their music. The guitar, which has been the most popular instrument in Spain for accompanying Spanish dancers

and singers and also for performing as a solo instrument, has a strong flavor that we can find only in Spain.

"Granada" and "Asturias" of *Suite Española* by Albéniz and "Andaluza" and "Danza Triste" of *Doce Danzas Españolas* by Granados have been the subjects of many guitar transcriptions. The singing-like melodic lines in narrow range, the wide spacing between the two hands, and the clear distinction of melody and accompaniment in those pieces make it easier to transcribe them into a guitar score. The guitar effects in these works exceeded just an imitation of the guitar. The sound of the Spanish guitar on the piano was extended beyond the actual sound of the guitar, challenging many guitarists to want to transcribe these piano works for the guitar. That is why the *Suite Española* by Albéniz and the *Doce Danzas Españolas* by Granados have been the most popular in the guitar repertoire.

Albéniz's *Suite Española* is a representative work of Spanish-style composition. Albéniz employed four main elements to create Spanish flavor: the use of Spanish dance rhythms (such as the use of *soleá* in "Asturias"), the use of flamenco flavor (such as exotic scales of flamenco music, mostly the Phrygian mode), the use of *cante hondo*, and the use of Spanish guitar idioms. Although Granados was different from Albéniz in his compositional style, Granados's *Doce Danzas Españolas* is also full of Spanish flavor: the use of the guitar idioms and the use of the *fandango* rhythm.

The technical devices of the Spanish guitar used in those piano works include repeated bass figures, short melodic motives and phrases, incessant

repetitions of one note, especially a note on the open strings of the guitar, and broken or arpeggiated chords, which would be played on the guitar with either simple arpeggiation or the most representative Spanish guitar technique of *rasgueado*, according to its context.

Even though guitar techniques were already prominent in Spanish harpsichord and piano works before Albéniz and Granados, the difference lies in the intention. Scarlatti already utilized the technical devices of the guitar in his music, but we do not regard him as a Spanish nationalist composer. The real Spanish nationalist composers like Albéniz and Granados used Spanish guitar idiom not just to imitate the guitar sound but to suggest more broadly the sound of Spain. Their works evoke the spirit of the land full of different regional characters, folk songs, and dances, and the land which survived the conflicts of the coexistence of diverse cultures.

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